TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. LII., NO. 1,348. NEW YORK: SATURDAY, OCTOBER 22, 1904. PRICE TEN CENTS

Photo Feinberg, N. Y.

BUSTER KEATON.

THE MATINEE GIRL

MOST of us believed that all those alleged quips of Ethel Barrymore's were brilliant inventions of her press agent and other literary friends; that, quite content with being pretty and socially popular, and having a stage vogue not entirely analyzable, she made neither attempt to be nor pretense of being clever. This, loyal members of her company strenuously deny. From one of her "support" I have it that she is a female Dean Swift, with a dash of Junius added for spice.

"I heard her say this myself," said my informant. "She had been at some very exclusive affair with the inner forty-five, and when she came to the theatre a little late some Tactful Tillie said: 'O, Miss Barrymore, isn't it nice that you go in the very best society?'

"'Do I?' Miss Barrymore answered. 'If my grandmother were alive I shouldn't be allowed to. She was always so particular.'

"Miss Barrymore is the chummiest star in the business," went on the "support," who was really an "extra." "When she comes from teas or receptions, or what not, she is always ready to go out with a half dozen of the smallest salaried people in the company and feast on butter cakes at a stool and counter place. I've seen her throw her arm around a girl's shoulder and say, 'Those people,' nodding up Fifth avenue way, 'are well enough, but give me my own old crowd.'

"That is one of the reasons that every one in her company adores her."

Last week an extra girl caught the Matinee Girl's ear and protractedly held it. Don't be a silly punster. The extra girl did not commit an assault on any one's person, but she did have a genuine feminine relief for an hour by pouring into my waiting auricular the story of herself and her kind. She enunciated the extra girl's platform, and proclaimed the extra girl's declaration of rights. And, incidentally, she had a great deal to say of reigning stars, as seen through the eyes of supernumeraries.

"In the first place we are not at all understood," she said, as she held my eye with the hypnotic gaze of one who will be heard. "We are not automatons, without intelligence or feeling or human traits or needs of any kind. On the contrary, we are so human that we have hearts that suffer as poignantly at slights as do those of any star you ever saw billed in letters a foot long and that smite the eye like an electric shock. And we have stomachs that need to be filled quite as much as the most aristocratic of stellar stomachs. We need to be kept happy to get the best work out of us quite as stars do. And we all want to become actresses, though you can never convince managers of this. Some stars refuse to believe it, too.

"My chum gave one of the leading American stars a shock one day, and convinced her, at the same time, that she had considerable dramatic intensity stored away within her suffering soul. The star, who was about as approachable as the stoniest peak in the Himalayas, and as chatty as the Sphinx, was turning the key in her dressing-room one night, when a red eyed little fury rushed upon her like a gale from the southwest.

"'I beg your pardon, Miss,' she said; 'have you ever thought how many souls you are ruining?'

"The star, who is well bred, and who is just now playing Shakespearean roles, made haste to unlock her dressing-room door and wave her uninvited guest within.

"'Now, tell me what you mean,' she said haughtily.

"'Just this. How do you expect a girl to live and be good on eight dollars a week?'"

The following week, according to the extra, salaries of walking ladies went up from eight to twelve dollars a week in that company, and the girl who had played the part of the red eyed fury in the star's dressing-room is playing a part in the company.

Virginia Harned, the extra girl, determined to be heard, said, was kind and sisterly to the extras. She had even taken one or two of them into her household.

Perhaps Miss Harned derives her ideas of the human needs of extras from her husband, who is quick to recognize talent and give opportunities to the humblest in his company.

"The boys call Maxine Elliott a queen, and mean it, too," said the extra, "for she always pays for their sleepers out of her own pocket on long jumps.

"Annie Russell and Orrin Johnson are always popular with their companies. Miss Russell is quick witted and kindly. I was in her company when Orrin Johnson was leaving. The company had clubbed together to buy a loving cup for him, and after the last performance they got together on the stage to say good-bye and wish him luck as a star.

"'Thank you, thank you, for your good wishes,' said Orrin. 'Of course my success will depend a good deal on my vehicle.' 'Here is your vehicle,' said Miss Russell, quickly, producing the cup from where she had been holding it behind her back."

The extra girl had no tale to tell of Richard Mansfield's amiability, though I besought that novelty.

"His vocabulary is as varied and picturesque as Alpine scenery," she said. "One night when he was having a dress rehearsal of Henry V, and was mounted on his charger in the procession, one of the banner bearers happened to let a flag wave a little too near his august person. I know something of samples of profanity. I am married. But the depth and height and flavor of Mansfield's proved that he was a genius not alone in acting.

"I've seen him order three persons to clear his way from the stage to the dressing-room as though he were a royal personage."

Antipodal to Ethel Barrymore is Margaret Illington, wife of Daniel Frohman, according to this veteran extra. "She fines for everything under the sun. Even if in a rush they touch her dress she threatens a fine.

"Blanche Walsh is the silent woman of the stage. No one gets near her. She is a woman wrapped in study and thoughts and dreams, but there is no more charitable woman on the stage. When one of her walking people was taken ill in the West she sent him to a hospital and paid his expenses there for four weeks. And, although she had never spoken to him nor seemed to know him before, she went to see him at the hospital and carried him books and flowers.

"Miss Loftus sometimes shakes hands with, but always speaks to, extras. Sometimes Mary Mannering forgets. James K. Hackett watches for and develops talent. So does Henry Miller. I have never known Miss Adams to ask a manager to place or keep an extra girl in her company, but in every other way she is lovely. I have seen her stop her carriage and pick them up when she saw them walking from a station and take them to their hotels, and when the company closed last season gave them all a little present. She is extremely reserved—never talks about herself. At least never but once. I heard her say one night after a performance: 'This isn't real work. It's make-believe. To-day I saw a woman scrubbing floors. When she had finished there before her was evidence of her work. It was real. She had done something tangible, and I envied her.'

"Viola Allen is the same type as Miss Adams—kindly, if you cross her vision, but very far away. A homesick German girl in her company, who had never spoken to the star, was lonesome and blue one Christmas Eve. No one had said a word about the beautiful old holiday that every one loved and honored in the Fatherland. Just as she was ready to burst into tears in self pity she thought, 'But neither have I spoken the good wish,' and she slipped down stairs and knocked at Miss Allen's door.

"'Come in,' said Miss Allen, and looked at her visitor in astonishment.

"'Miss Allen,' the girl stammered, 'pardon me, but I couldn't let the day pass without wishing you a merry Christmas.'

"When the girl came back we were wild to know what had happened. 'Nothing much,' she said; 'but I'm glad I went. I think Miss Allen was lonely, too. A smile chased the sad look away and she said joost "Thank you. I hope you will have a meerry Christmas, too." But she is a lofely woman with that look in her eyes.'

"Madge Carr Cooke is one of the nervous members of the profession, and she doesn't send her press agent to the newspapers with stories of her slum tours, but in a hidden way of her own I have known her to do some beautiful things. For instance, an extra was called upon to play Miss Lucy, in Mrs. Wiggs of the Cabbage Patch, in some emergency on the road. Like a great many of the extra women, she was a girl of good breeding and immeasurable ambition, but no one in the company saw anything except that she was poor and amateurish.

"Miss Cooke went to her room while she was dressing and took her hot, trembling hand in hers.

"'I wish you success, my dear,' she said, kissed the frightened girl on the forehead, and went away. And the girl, who hadn't a friend in the company, instantly amended the Lord's prayer to read, 'And don't forget to bless dear Madge Carr Cooke.'

"The Tombs has its angel, and the newsboys have theirs, but the chorus girls and extras have their May Robson.

"One night Miss Robson heard a girl crying. She opened her dressing-room door and called. There was no answer, but in the farthest and darkest corner there was the sound of stifled sobs. Miss Robson made her way to the corner and found there an extra with tear-wet face and frightened, crouching figure.

"'What is the matter, my dear?' asked Miss Robson.

"The story came hesitatingly. The girl's mother was ill—she might be dying.

"'But why did you not stay at home with her?' Miss Robson asked.

"'I could not do without the money they would be sure to take out of my envelope if I were out.'

"'And have you a physician?'

"The girl shook her head.

"The curtain rose twelve minutes late because Miss Robson was not ready to go on.

"'Personal business,' was her curt explanation to the stage manager. The personal business had been a summons to her husband, Dr. Brown, the former Health Commissioner, to attend the sick woman."

When the patient had recovered and gone to her Western home, Miss Robson took the little girl to whom she had had the queer introduction into her own household. She took her abroad one Summer, and has seen to it that she is getting on on the stage. This is the fourth girl whom Miss Robson has taken to her hearth and heart, the extra girl tells me.

*

This is a woman's age. By the morning mail, from a Fifth avenue club, comes this plaint of an individual who, being merely a man, feels the limitations and proscriptions of his set:

President Alice Fischer Harcourt, of the Twelfth Night Club, has completed arrangements for the club's reception to Madame Schumann-Heink from 4 to 6 o'clock on the afternoon of Tuesday, Oct. 18. To assist Madame Schumann-Heink in greeting the club members and invited guests the President appointed herself, assisted by Isabel Irving, Mrs. Lella Ellis MacBirney, and Lillian Thurgate. Mrs. Fischer-Harcourt denies that the assistance of the police will be asked to nip in the bud the aspirations of any mere man to witness the reception, entertainment and serving of tea. She says the entertainment will be so pretty and dainty that every precaution will be taken to guard against its profanation by the presence of a man, but that no blue-coated "bogies" will lend ponderous bulk to the picturesque outlook from the club windows. This is supposed to mean that a few plain clothes men will jump out from convenient stoops and areaways to question the motives of any male bipeds seen drifting toward the club house from any direction.

THE MATINEE GIRL.

SHAW'S LATEST PLAY.

Bernard Shaw's latest play will be called John Bull's Other Island, and will attempt to give the stage the real Irishman. It is to be produced at the Court Theatre, London, in November.

THE LONDON STAGE.

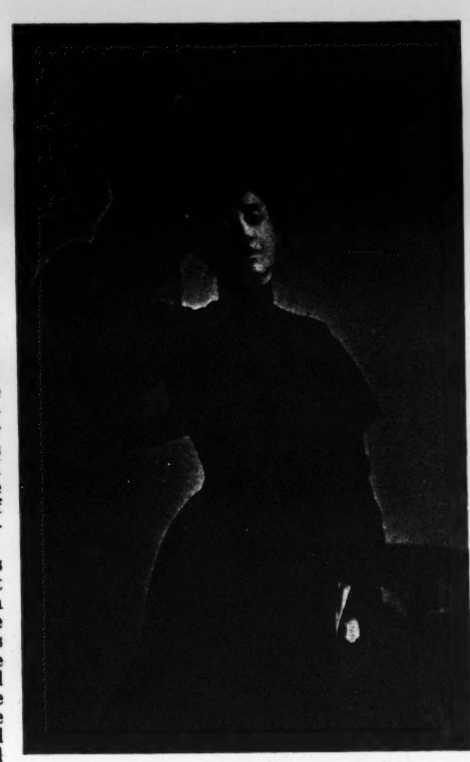
To Celebrate Shakespeare's Birthday - His Majesty's Servant—Mrs. Potter's Plans.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,

LONDON, Oct. 8.

The Shakespearean and other forms of dramatic correspondence (including the long arguments as to whether pit and gallery seats should be booked and reserved or unreserved and struggled for) have all alike been smothered up and cast aside by three absorbing topics which have literally crammed the newspapers and talking places since I last had the pleasure to Gawainize. These three topics are, respectively, religious, social and turfy—namely, (1) "Do we believe?" (2) Ought the Rev. R. J. Campbell, the City Templer, have said in a recent article in the *National Review* that a large number of the British workingmen are lazy, thriftless and given to betting, booze and bad language? and (3) Would this year's big racing star, "Pretty Polly," be able to cross the Channel in this bad weather, to run to-morrow (Sunday) in the suburbs of Paris city?



copyright by Alfred Ellis and Walery, London, Eng.

KATE TYNDALL.

Beyond pointing out that the "Pretty Polly" problem stirred the largest number of topic-students, of course it is not my intention to enter into any of these three disquisitions. I have my own deeply seated opinion of all three themes. As regards the weekly task which it is my privilege and my pleasure to undertake for MIRROR readers—

The play's the thing,
With memlets touching those who act and sing.

We have, however, had some few theatrical events which the letter-crowded public prints have vouchsafed to notice. For instance, there is the Bard-loving Beerbohm Tree's new project to organize a big London Shakespearean celebration week when the "birthday" next comes around. The idea is not new, for of course F. R. Benson, Ben Greet and other players of the "legit" have for years had such celebrations. Indeed, I remember a very interesting six weeks' Shakespearean celebration in the tercenteanry year 1864 at the old cheap-priced blood-and-thunder Britannia Theatre in Hoxton. This playhouse is a few minutes' walk from the Curtain Theatre, where the Bard was engaged as a boy; also near where Ben Jonson worked as a bricklayer, and near the ancient church of St. Leonard, Shoreditch, where the great Elizabethan tragedian, Richard Burbage, and the ditto ditto low comedian, Richard Tarleton, were buried.

But, of course, there has never yet been a London Shakespeare birthday celebration by means of the presentation of his plays on a grand scale such as my friend Tree proposes. It is therefore to be hoped that the project will "materialize," to become as far as may be worthy of the occasion.

Speaking of Shakespeare, I may mention that in connection with the proposed statue or memorial which I mentioned to MIRRORITES a few weeks ago, a somewhat belated letter from Charles Frohman appeared in last Monday's *Daily Telegraph*. It is my proud honor to have to inform you that in this Frohmanagerial epistle Charles the Great graciously approves of the Shakespeare Memorial project and that he promises to lend his aid thereto. His kindly remarks, too, concerning William the Wonder would, I am sure, be gratefully welcomed by the W. the W. could he revisit the glimpses of this mundane sphere. On behalf of my fellow Britons and Bard lovers I hereby tender Charles the "Trust"-ful our humble and grateful thanks for his noble "appreciation."

Other events of the week included the bankruptcy of the powerful and popular actor, Herbert Waring, who is still being sued for over a thousand pounds due to Mrs. Langtry (otherwise Mrs. Lillie de Bathe) for rent of her Imperial Theatre for what time Waring played there a somewhat strong but unsuccessful drama entitled A Man of His Word, written by Boyle Lawrence, formerly critic of the *Daily Mail*. Waring, who declares his assets at £34 all told, says (as he has said all along) that he was not morally responsible for the said rent.

We have also had the sale by auction of the Soulful Frocks and Emotional Gowns worn by Mrs. Brown Potter during the three nights' run of that awful piece, The Golden Light, at the Savoy. There has also been the sailing of the Prince of Pilseners, barring Camille Clifford and Kate Hardren, who remain in England—the former at the Vaudeville and the latter in the Halls. Likewise the embarkation of John R. Rogers for his native shores after a most enjoyable *au revoir* dinner given him by the members of the Eccentric Club; the overwhelming joy of Whistler Lawton at his wife presenting him this week with a fine whistling son and heir, and the singing of some hymns at Sir Henry Irving on his finishing his week at Swansea last Saturday night.

You must not suppose that a contingent of the Salvation Army broke into the theatre resolved to convert Irving. The Army knows Irving well, for he is always very generous in his donations thereto and in his appreciation of their noble work among the masses. No! It is a habit among these rugged worthy Welsh playgoers to break forth into their favorite hymns anywhere whenever they are pleased. So, as Sir Henry came on to give a few words of farewell regarding this his farewell tour, Taffy and co. burst forth into that noble hymn of Cardinal Newman's, "Lead, Kindly Light," which they sang beautifully as the eminent actor, with head bent, stood listening.

I regret to add that the theatrical events of this week have included the death of John Halford Jones, an old time actor, and of George Daventry, a deeply respected actor, manager and playwright, who was only forty-five. I am sorry also to have to record that that fine old comedian, Lionel Brough, is very ill and has had to give up his part in the "Tempest" at His Majesty's; that Dan Leno is again in a very poor state of health, though he is keeping at work, and that Henry Crisp, a long respected actor, now barely fifty, has become totally blind. Cyril Maude and Edward Ledger (of the Era) have started a fund for the poor fellow, giving five pounds each to go on with. Donations are being received by friend Ledger, who is, I am glad to say, quite well again after his long and terrible illness.

A prominent London citizen who on Thursday embarked for America (via Canada) is David Day, of the famous music publishing firm of Francis, Day and Hunter. It is this firm that is responsible for the long needed attack on the music pirates who steal valuable scores and sell them for a few pence apiece. The society, formed by David Day and those of his inclining has made thousands of captures and confiscations. F., D. and H. have also lately started a series of Sixpenny Songs (English and American copyrights). They have already sold over two million copies and have paid authors and composers royalties amounting to more than £5,000.

There have been three new productions this week. These were His Highness My Husband, at the Comedy; The Value of Being Extinct, at the County Theatre, Kingston, and His Majesty's Servant, at the Imperial.

The first named piece is an adaptation by William Boosey (the well-known London music publisher) of that long popular French play, The Prince Consort, and as those in the know know, its Gallic authors, who call themselves "Xanrof and Chancel," intended its chief humors to satirize the young Queen of Holland and her somewhat eccentric spouse. The complications are concerned mainly with the demeanor of the Princess Soma (as she is here called) toward her consort, now as her husband and anon as her subject. Correspondingly confusing perplexities also of course arise as to the consort's feelings and views, and when anon he breaks out into martial mutiny and even arranges to stop out one night, there arise extensive specimens of what William of Stratford, who was a bit married himself, would call "Alarums and excursions."

Boosey (reputable publisher though he is) has had no experience in the gentle art of adaptation and this inexperience is often betrayed in this English version. It needed some such writer of smart and semi-cynical, up-to-date dialogue as Sydney Grundy or James Davis (otherwise "Owen Hall"). Still the highly amusing situations and complications of the piece keep it going merrily from start to finish, and the result is a great success. The acting honors fall to Leonard Boyne as the consort, Prince Cyril; Miriam Clements as the beautiful and bewildered Princess, Lottie Venne as a saucy person of the Grand Duchess of Gerolstein type, Herbert Ross as the President of the Council, and Eric Lewis as the droll ex-King of Ingra. The piece has been artistically "produced" by Gilbert Hare. In short, Manager George Edwardes, the presenter of His Highness My Husband, has scored another theatrical bullseye.

The Value of Being Extinct, described as a frivolous farce by Charles James and Charles Goodhart, has some pretensions to literary ability, though the literary part was rather prone to smother the dramatic ditto, and, after all, when you come to think of it, the first duty of a play is to be dramatic even as it is the first duty of an actor to be heard; and alas! now-a-days many are not. The story showed how a certain poet imitating Box (or was it Cox) went out and pretended to be drowned, leaving his clothes on the river bank to prove it. He adopted this sham suicide project in order to send up the sale of his books—and it sent them up. Unfortunately for him, when he would fain come to life again and reap the benefit of his falsehood he found it difficult to establish his identity and many heartburnings, especially in the love direction, resulted. It will be seen that there was an element of possibility in the story, and doubtless when it is worked up it will prove more acceptable. Part author Goodhart as the sometime self-effacing hero and Maude McIntosh as his sweetheart were the best of the players.

His Majesty's Servant, produced by Lewis Waller at the Imperial on Thursday night, was known as The Master of the King's Company when Citizenesses Sarah Bernwell Elliott and Maud Hosford wrote it on our side. It panned out on Thursday as an unabashed melodrama. The play is full of hairbreadth escapes and plots and counterplots, the excitement becoming crescendo as it proceeds. Of course, as in most of these Cavalier *vs.* Roundhead dramas, that wretched, paltry, friend-selling, woman betraying monarch, Charles II., is whitewashed into sainthood and is worshipped by all and sundry. The play has been "produced," and, I have reason to believe, pretty well rewritten and worked up by Henry Hamilton, who, in addition to writing Lew Waller's highly successful adaptation of The Three Musketeers, wrote a Charles II. play with the late Sir Augustus Harris. This was called The Royal Oak, and like a good many Charles II. plays, it did not achieve an overwhelming success. His Majesty's Servant, however, is a success, for, although it has no striking literary quality, it possesses that action which, as I showed above, is the chief need for a drama. I propose to return to this play in my next for certain special reasons which may interest MIRROR readers. In the meantime I may tell you that Lewis Waller scores splendidly as the actor-soldier hero Mohun (pronounced "Moon," if you please).

Herewith you will find a fair portrait of the fair Kate Tyndall, who has made a fine impression here in the American-made play, The Climbers.

Our next important new play is Pinero's comedy, A Wife Without a Smile, at Wyndham's next Wednesday. Mrs. Brown Potter will try her luck again at the Savoy next Saturday with a revival of Forget Me Not, and with the late Alexander Salvini's dramatization of Cavalleria Rusticana. Marie Tempest will start a season at the Critrion in the course of a few weeks with The Freedom of Suzanne, a comedy written by her husband, Charles Edward Stuart (Cosmo Gordon Lennox).

GAWAIN.

HARRY MESTAYER TO STAR.

Harry Mestayer has signed a contract to star for the next three years under the management of Oliver Morosco. This year's tour, which will be made in Ibsen's Ghosts, a play in which Mr. Mestayer supported Mary Shaw last season, will begin at the Mason Opera House, in Los Angeles, Cal., on Christmas night. It will extend through all the Western States and will come East of Chicago. Mr. Mestayer is a member of one of the oldest theatrical families in the United States. He is one of the youngest stars on the stage to-day, yet he has back of him an experience of 13 years. He has played in stock companies in Milwaukee, Nashville, Columbus, Los Angeles, Portland, Ore., and San Francisco. Before playing Oswald to Mary Shaw's Mrs. Alving he was leading man for Chauncey Olcott. He has been under Oliver Morosco's management since January, and his most widely known successes on the Pacific Coast have been made as Bertie in The Henrietta, the Imp in When We Were Twenty-One, and Oswald in Ghosts. Next year Mr. Mestayer is to appear in a romantic play which is already in Mr. Morosco's hands. This year his leading woman will be Grace Reals.

UNCLE TOM IN CUBA.

Willis Van Tine sends THE MIRROR from Havana an interesting programme of a version of Uncle Tom's Cabin in six acts, called La Cabana de Tom, and done at the Otero Theatre Aug. 27. This Spanish version has neither Topsy nor Eva. The whip with which Uncle Tom was beaten was one of those toy whips such as are sold at Coney Island. The play was so ludicrous generally it might be a success in the United States as a travesty. A "cake walke" was included in the evening's entertainment.

IN OTHER CITIES.

SAN FRANCISCO.

Everyman at Lyric Hall 3-10 is the sensation of the week. Ben Greet's players delighted us last year with this wonderful presentation and so successful in every way was the engagement that he decided to return, and this, the second season, has proved likewise. Constance Crawley as Everyman has broadened in her art since she was last here, and a finer conception of the role cannot be imagined. Her voice is considered one of the most beautiful ever heard here, the critics comparing it to Mrs. Patrick Campbell. For the first three nights next week Much Ado About Nothing will be given, and for the remaining nights Twelfth Night will be the bill.

At the Columbia 3-10 Frank Daniels in The Office Boy is doing a fairly good business. The performance has some very good songs and some catchy music. The dialogue is bright and quick and the situations are extremely funny. Frank Daniels has always been a favorite here. The Office Boy runs two weeks and then we are at last to have San Toy, with James Powers.

Josef Hofman at the Alhambra 4, 6, 8 has been drawing many music lovers to hear his wonderful playing. He has made a great impression during this engagement in the marvelous handling of the Chopin music. On Tuesday, 4, he was repeatedly encored for his playing of this dainty work and concert concluded with cheers and bravos. The audiences of the last two concerts were correspondingly enthusiastic.

William Greenbaum has opened his season very successfully, as Everyman is doing well at the Lyric; and Hofman is also drawing crowds at the Alhambra. He has many good things for the future and deserves full encouragement.

One of the best musical comedies seen here in many days was The Tenderfoot, presented at the California 2-9 by the Dearborn Theatre management. The co. has been cleverly drilled and but for the lack of musical voices is the best aggregation seen here in days. On Sunday night, 2, the house was crowded and has been ever since. The critics have all been very well impressed, and have highly praised the work of Philip Ryley, who appears as Professor Pettibone and who was seen here last season in Florodora. The singing of Mary Carrington was the redeeming feature as far as the singing was concerned. She has a sweet, sympathetic voice and knows how to use it. Arthur Wanzer as Hop Lee made an excellent Chinaman, and George Romain was very happily cast as Martin the gambler. Lucelle Adams is a very clever dancer. No better chorus has ever accompanied any show to the coast. The engagement is for two weeks.

The Serenade at the Tivoli 3-10 is in its third and last week. Andrew Bogart, the new tenor, has made a decided hit, and it is to be regretted that he is to leave for the East at the close of this engagement. Monday, 10, Der Rastelbender will be given for the first time in America. Thomas Persee, formerly tenor at the Grand Opera House, with the Southwell co., and his wife, Edith Mason, will appear in the new opera. Kate Condon, who has made such a pronounced success in the contralto roles, will be seen for the last time on the closing night of The Serenade. She is also called to New York to fill previous engagements. Ferris Hartman is to make his reappearance in the new opera.

York State Folks at the Grand Opera House is attracting many, and the story of village life as told by Arthur Sidman makes one of the prettiest of pastoral plays. Ray L. Royce as the organist and organ builder and James Lackeye as the president of the village have made decided impressions. Lillian Rhoades is accorded a reception every evening upon her entrance by her many friends, who have turned out en masse to see her. The dream scene in the last act is very impressive and is a beautiful finish to the charming play. The singing of the Glee Club is quite a feature. Next week The Burgomaster.

Down the Lane at Fischer's Theatre 2-10 proved to be a great success. The book is by Howard Jacott and the music by Frank Perley. The opening night was one of the biggest in many weeks, and more than usual floral pieces were received by the players. Not since Fiddle Dee Dee have the lines been so well suited to the principals. The music was more than catchy and the costumes were elegant and novel. The hit of the performance was the olio of Minstrel Misses, assisted by Georgie O'Ramey, which was very original. The melodramatic duo of Miss Morton and Mr. Clark was screamingly funny, as also was the singing of Bobby North, his new parodies being loudly applauded. Rice and Cady and Mr. Dillon came in for a goodly share of applause. Hope and Hickman had new dances. All in all the show was a big success. Next week Dilly Dally.

White Whittlesey closes his season at the Alcazar 3-10 after a most successful engagement; the bill for the closing week is Camille. Armand Duval has been one of Mr. Whittlesey's most enjoyable portrayals and also one of his favorite roles. Miss Lawton appeared in the role of the unfortunate heroine and was more than acceptable in the part, her beauty and fine figure and the fine reading of her lines making her performance one not soon to be forgotten. George Osbourne is always at home in such roles as the father of Armand. Harry Hilliard and Virginia Brissac were delightful in the juvenile roles. Marie Howe was a revelation as Madame Prudence. Next week will be the first appearance of the new stock co., the play being Lord and Lady Algy.

The real thing in melodrama was given at the Central 3-10. The newest thing in this line is Dealers in White Women, which is one of the many big surprises the enterprising management have obtained for this house. No more thrilling incidents, no bigger climaxes could be wished for by the patrons of the house, who enjoy this sort of play. The piece has done a big business and could easily run for another week. Hershall Mayall was seen to fine advantage as the hero. Henry Shumer was a capital villain, and Miss Clifton as the heroine and Miss Elsmere as the adventuress were happily cast. Julia Blanc and Ernest Howell in the character roles are always favorites. Next week Rider Haggard's She.

At the Majestic on Sunday night, 2-10, The Henrietta was presented for the first time in stock. It is some time since we have had so good a presentation of a play made famous by a star of such a great reputation as had Stuart Robson. It is certainly very difficult for an actor to appear with success in a role so long essayed by a player for whom such a role was written, but nothing but praise can be given to Henry Stockbridge for his clever portrayal of Bertie. The Nicholas of John H. Gilmour was a keen interpretation. Miss Reals was the widow, and Vera McCord the ingenue, both being well cast. Miss Gordon had the unwelcome role of Nicholas, Jr., wife. Mr. O'Hara as the British Lord and Miss Maclyn, his American wife, did very well. The performance as a whole was a very even and creditable one. Next week, A Japanese Nightingale.

OSCAR SIDNEY FRANK.

DETROIT.

The offering at Detroit Opera House Oct. 3-8 was of more than passing interest, for it introduced that delightful comedian, De Wolf Hopper, in a revival of an old favorite, Wang, another instance of the fact that managers are being forced to resurrect attractions of other days, owing to a lack of really meritorious later day products. Some up to date material which it was found necessary to introduce was done with good effect. While the co. in support is a strong one numerically, it is not so vocally, or in a histrionic sense, for with the single exception of Mr. Hopper, who, of course, was the centre of attraction, none of the large co. distinguished themselves to any great extent. Marguerite Clarke makes a dainty Prince Matayo. Frank Casey acquitted himself well as Pepat. Maybelle Rowland was attractive as Gillette.

Many local playgoers have been eagerly waiting the opportunity of witnessing Arnold Daly in Bernard Shaw's Candida, of which so much that is favorable has been written, and in consequence a goodly audience was on hand at the Detroit Opera House 10, the opening night. Anything written by Mr. Shaw is decidedly worth while, and this serio comic effort of his is receiving much favorable comment from both press and public. It appeals strongly to lovers of good drama, for it fairly teems with wit, and while far removed from the conventional, this fact only serves to make it the more interesting. Dodson Mitchell as the Rev. James Mayor Morrell acts with great fidelity to Mr. Shaw's picture of the worthy English divine. It is without question his best achievement thus far. John Finlay as Mr. Burgess was all sufficient for the part. Thomas Thorn, to whom was intrusted the role of Rev. Alexander Mills, gave a faithful portrayal of a typical English curate. Dorothy Donnelly completely captivated her audience by her masterful interpretation of Candida, and the attention she received must have been very gratifying. She easily proved herself equal to every demand of the role, and the duties were arduous ones. Louise Prosser's Prosperine was a gem in its way and a fine study of the art of mimicry. The Man of Destiny and How He Lied to Her Husband will be the bill 12. 'Way Down East follows at this house 13-15. Louis Mann in The Second Fiddle 17-22.

Fun ran riot as Lyceum 2-8 with the doings of those two inimitable laugh-makers, Ward and Vokes, in their latest edition of A Pair of Pinks. It was a regular Ward and Vokes audience which greeted the pair and their numerous associates, equivalent to saying that the S. R. O. sign made its appearance very early in the evening. In a musical way the offering is quite pretentious and the vaudeville stunts of a high order. It is staged in gorgeous style. Lucy Daly, as usual, is a large factor in the proceedings and trips the light fantastic with her usual grace and vim. Margaret Daly Vokes is a great favorite here with her quiet humor and effective style of acting. Charles Howard was a huge success as Busy Izzy. William West delivered himself of some of his renowned coster songs. Eddie Judge shone particularly bright in acrobatic features, in which he is a past master. Tony Williams was resplendent as Billion Ayre, David De Wolfe was equal to the part of Fuller Ayre, the son. Dan Coleman made an excellent butler. Lou Blanche was in every way capable as Ayre's wife.

David Higgins in a revival of His Last Dollar is playing to big houses at Lyceum 9-15. The piece created quite a sensation on its first appearance here, and this second visit seems to have greatly increased its popularity, evidenced by the fact that on the opening day every seat was sold two hours before the performance, and the sale of seats for the balance of the engagement has been almost unprecedented. Mr. Higgins as Joe Braxton was, as before, very satisfactory. Eleanor Montell, remembered for her excellent work with Eugene Blair co. here earlier in the season, gave an artistic portrayal of Eleanor Downs. W. Burt Cartwright as Tom Linson, Thomas Reynolds as Kauffman, Allan Bailey, Banker Giles, Katherine Miller, Viola Greyson, Isabelle O'Madrigan, Mrs. Giles, Maud Alice Lee, W. E. Gladstone, William Belfort, and Charles Fleming complete the cast. Our New Minister 16-22.

Something out of the ordinary Whitney offering 2-8 is A Working Girl's Wrongs. It is a recital of the ups and downs of a poor working girl. It is sane in construction, clean in language, and depicts clearly the old, old story of the fact that virtue is bound to triumph over villainy in the end. It is well staged. The co. numbers Will C. Crimans, Harry L. Baker, Billy Barlow, Augustin Glassmire, Phil Gastrock, Harry T. Lee, Walter Scott, E. D. Turner, Maurice Clifton, W. A. Dempsey, Evelyn Forbes, Belle Darling, Polly Hazel, Helen Warren, and Little Ethel.

Rather a novel entertainment at the Whitney 10-15 is The Smart Set co. of colored entertainers in an elaborately staged musical conceit entitled Southern Enchantment. It has many things to recommend in singing, both solo and chorus work, dancing, and specialties. The whole performance moves with dash and spirit and was well received despite the fact the opening afternoon it was two hours late by reason of the Port Huron train wreck. In the co. are S. H. Dudley, John Bailey, J. E. Green, Laurence Chenault, William Johnson, Jerry Mills, H. G. Hall, Marion Smart, Hattie Hopkins, Mamie Emerson, Jeannette Foster, Estella Harris, and Agnes Rillings. Driven from Home is the next booking here.

Winchester is the attraction at the Lafayette 2-8, being the first presentation of Edward McWade's war-like drama on a local stage. It is excellently produced by the Cummings Stock co. and is staged appropriately and dressed as becomes the period of the story. The characters are alloted as follows: Ralph Cummings, Allen; Alma Powell, Virginia Randolph; M. Henderson, General Thornton; Mr. Frazier, Colonel Dayton; Mr. Glazier, Colonel Tom Eustis; Mr. Harcourt, Henry Clay Randolph; Mr. Beamish, Spiel; Mr. La Coste, Uncle Rasmus; Miss Lamont, Julius; Miss Elder, Madge, and Miss Delaro, Mrs. Randolph.

An interesting revival of the ever popular Alabama is being given at the Lafayette 10-16. It is receiving a careful presentation and is very prettily costumed and staged. The stock co. all acquit themselves well. Mr. Cummings being especially acceptable as Captain Davenport if you excuse his unfamiliarity with his lines, which was very noticeable the opening night. The other characters were distributed as follows: Mr. Bressen, Colonel Preston; Mr. Frazier, Colonel Moberly; Mr. Beamish, Squire Tucker; Mr. Glazier, Mr. Armstrong; Mr. Harcourt, Lathrop Page; Mr. Henderson, Raymond Page; Mr. La Coste, Decatur; Miss Powell, Mrs. Page; Miss Delaro, Mrs. Stockton; Miss Lamont, Carry Preston; Miss Elder, Atlanta Moberly. Peaceful Valley comes here next.

A. FRANCIS.

KANSAS CITY.

About the biggest thing in the amusement line Kansas City has ever seen was the entertainment given in Convention Hall Oct. 6 by the Epperson Megaphone Minstrels in conjunction with Sousa's Band. Fourteen thousand people witnessed the performance and were unanimous in declaring it a gigantic success. The programme opened with a concert of five numbers by Sousa and his world famous band. Following this the minstrels entered, nearly three hundred strong, and were accorded a most enthusiastic welcome. Probably it would be well to add here that the co. is a local organization composed of the young business men of Kansas City. As an opening number they gave a medley of popular songs that proved a decided hit, being loudly applauded. A surprise of the evening, and what proved to be the sensation of the occasion, was the appearance of Blanche Ring, who sang "Bedelia," accompanied by Sousa and his band. The applause this combination produced was simply tremendous and required encore after encore before the vast audience would allow her to depart. Scarcely less enthusiastic was the reception accorded Clay Arnold, who sang "Teasing," with accompanying dance, fairly bringing down the house. J. G. Braecklein's bone solo also scored heavily, while Thomas Hayde's character song, "Old Black Joe," was finer than ever. Estelle Liebling, soprano; Herbert L. Clarke, cornetist, and Jessie Strauss, violinist, all of the Sousa organization, also contributed most pleasing numbers. As a grand finale William G. Rogers sang J. L. Burnett's latest composition, "On Decoration Day," which met with great success, the programme concluding with "The Stars and Stripes Forever," by the band.

Other events of interest during Priests of Pallas week were the two balls in Convention Hall and a concert by Sousa's Band afternoon 6. The Priests of Pallas ball was opened by a grand ballet of young women and girls, which caused it to take on quite a theatrical aspect. Mrs. Georgia Brown, of the Auditorium Dramatic School, had the young people in charge and deserves great praise for the excellence and beauty of the dance. The "Bal Masque" evening 7 was a huge success, bringing out a wonderful assortment of costumes, many of which were very elaborate. Visiting dramatic cos. were present, adding greatly to the occasion. Blanche Ring's co. winning first prize for theatrical organizations appearing in costume. It was estimated that over twelve thousand people attended each ball.

The week of 9-15 offered but little that was new to the theatrical line, the Willis Wood and the Gilliss having the only new offerings. Business, however, was uniformly good.

The Jewel of Asia was the Willis Wood attraction 9-15, playing to good business. Local critics were very severe with the piece, and to the minds of many justly so. The opera is but loosely built at best, and presented, as it was, by a co. that with but few exceptions, was inadequate, the performance dragged hopelessly. Vera Michelena, who is featured in the production, does what little is offered her in a most capable manner and won much applause. William Blaisdell, who had the chief comedy role, worked hard and also deserves praise. Tom Collins as Mutfi and William Strutz as the Pasha contributed good characterization, while Stuart Hyatt, Bessie Graham, and Margaret Baxter were about the general run of the co. A well costumed chorus of some ability proved a redeeming feature. The Forbidden Land 16-22.

Under Southern Skies, seen at this theatre last season, was the Grand's offering 9-15, doing a nice week's business. A co. of even merit gave a very pleasing performance of the delightful play and were well received. William W. Blair, Page Spencer, Estelle Sprague, Frederick E. Mortimer, William Wylie, Hortense Clement, Edgar Forest, Lily Sinclair, and Anna Hamilton carried principal parts to success, and all deserve praise. The production was well staged. The Show Girl 16-22.

A Midnight Marriage drew large crowds to the Gilliss 9-15, who were well pleased in spite of the many improbabilities of the play. An unusually good co. carried the exciting scenes with great success and won round after round of applause. Harry Ingram and Virginia Westbrook had the two leading roles and made much of their parts. In the support were J. C. Fenton, C. W. Goodrich, Kitty Edwards, Camille Crum, May Maurice, and Emile Collins, all appearing to advantage. Tilly Olsen 16-22.

Martin's U. T. C. played to good business at the Auditorium 9-15. The show was up to its customary good standard and pleased, as usual. Frank Leo handled the title-role very capably and was assisted by a competent co. The production was properly staged and costumed. Darkest Russia 16-22.

The tenth annual Horse Show will be held in Convention Hall 17-22. A big advance sale insures large crowds, while it is stated that the entries will surpass all former shows in both quality and number.

Signor Liberati was a visitor in our city 9-15, incidentally being a reviewer of the Priest of Pallas attractions. While here he closed a contract for an engagement of one month at Electric Park next Summer.

Benjamin J. Viljoen, president of the Boer War Exhibition now going on at the World's Fair, was in our city 10 looking at Convention Hall with the idea of exhibiting here the first part of December. Final arrangements were not concluded, but it is stated that Kansas City will likely see the spectacle.

D. KEEDY CAMPBELL.

MILWAUKEE.

Manager Edwin Thanhouser gave his patrons at the Academy a double treat 10, the occasion being the three thousandth performance of the Thanhouser co., and the play R. C. Carton's delightful comedy, Lady Huntworth's Experiment. Pretty souvenirs were given to commemorate the event, and an excellent presentation of the piece gave general satisfaction. S. R. O. was announced long before the curtain rose, and a better performance has never been witnessed by the frequenters of this popular house. Mace Greenleaf had the right conception of Captain Dorvastau, and played the part admirably. Edith Evelyn excelled herself as Lady Huntworth, playing with dignity and discretion, and a keen appreciation of both the humorous and serious phases of the character. Colin Campbell offered a capital illustration of the Rev. Mr. Pillinger, and Albert Brown made the most of Mr. Thoresby. Lee Baker as the reprobate Lord Huntworth contributed a finely conceived and well sustained impersonation of his role. Patty Allison was a delightful figure in the play as the buoyant, spirited Lucy Pillinger, and Grace May Lamkin was ludicrously funny as Keziah the housemaid. Irving Brooks and Kate Woods Fiske made the most of roles of limited opportunities. The stage settings deserve special praise, each scene being faithfully represented. Charles Squire's exceptionally fine work in scenic art is worthy of more than passing notice. Two Little Vagrants 17-23.

Buster Brown drew a crowded house at the Alhambra 9, and the performance fulfilled the expectations of all lovers of musical extravaganza. The entertainment was good throughout, the principals were clever, and the feminine members of the chorus were visions of beauty in a variety of handsome costumes. Master Gabriel plays the star role, and both in ability and appearance is well fitted for the part. He is ably supported by Knute Erickson, George All, William Arnold, Al. Lamar, James Cherrie, Sue Belle Meade, and Mamie Goodrich. The scenic effects were elaborate, and the musical numbers and specialties were interesting. To Die at Dawn 16-22.

Her First False Step was witnessed by an audience that packed the Bijou from pit to roof 9, and that same roof was at times in danger of collapsing so great was the applause bestowed upon this thrilling melodrama. The play teems with startling climaxes and several specialties are introduced to relieve the tension. Every member of the co. does his or her share in contributing to the general success. Mention of the two handsome lions used in the production should not be omitted. Rose Melville in Sis Hopkins 16-22.

De Wolf Hopper in Wang delighted good houses at the Davidson 9. Mr. Hopper was cordially received and his auditors could not have enough of him. Dainty and captivating Marguerite Clark made a stunning Crown Prince, and Ada Deaves and Sabry D'Orsell are valuable members of the supporting co. The remainder of the cast was commonplace, but the chorus was fine to look at, as well as the resplendent scenery and costumes. House dark 13-15. Who's Brown 16-19. The Royal Chef 20-22.

Ellery's Royal Italian Band closed a most successful season at the Exposition Garden 9. During the last week the average attendance was nearly six thousand people nightly, and S. R. O. even was at a premium 7 when Mr. Ellery, Sig. Ferullo, and the members of the band were each presented with a medal in token of the appreciation of Milwaukee music lovers, who have enjoyed the splendid concerts given by this incomparable band during the past few months. The occasion will not soon be forgotten, such enthusiastic demonstrations of appreciation and good will as were witnessed being of extremely rare occurrence. The organization departed 10 for a long tour Pacific coastward, and it is hoped will return here next year.

The Lyman H. Howe co. appeared at the Pabst with their motion pictures 7, 8 to good houses and offered an entertainment that was interesting and pleasing to all who saw it. The Wachsner co. played Familie Schlerke before a large and appreciative audience 9, and Ein Opfer der Ehre, preceded by the curtain-raiser, Der Dieb, 12. Die Zauberin Am Stein will be given 16.

CLAUDE L. N. NORRIE.

SPRINGFIELD, MASS.

Viola Allen in The Winter's Tale did a large business at the Court Square 6, and gave an excellent performance. It is nearly a quarter of a century since the play was given here before, and lots of people didn't know it was a Shakespeare play. Credit, however, was given the author on the playbill, though he didn't come in for a share of the large receipts. The Fortune Teller, with Elsie Janis featured, gave two performances 7 to good houses. The Nielsen opera is well put on and well played. Grace Hazard, Phil Branson, and Herbert Sallinger bearing the leading roles. Little Elsie gave her familiar imitations in her character of Mlle. Pom Pom. Blanche Walsh's Resurrection 8 was not a cheery, chirpy sort of an event, but the play gives the star abundant opportunity to evince her art, and it compelled recognition. The support was excellent.

George M. Cohan has produced a winner in Little Johnny Jones, which, with the Cohans on their native health, was an attraction to fill the Court Square 12. The musical play went off with a delightful snap and swing, and while the author has provided well for himself, and the other three Cohans, Jerry, Helen, and Ethel Levy, his wife, he hasn't been selfish, and the big comedy hit of the play, cast as "The Unknown," a detective who for professional purposes, carried a feigned jag all through the first two acts, is given to Tom Lewis. His work with this character will make him famous before the season is over.

Herbert Kelcey, metamorphosed into a grim old German soldier, and Effie Shannon as his fresh-faced daughter, was the interesting sight, vouchsafed the goodly audience that turned out at the sound of Taps 13. The changed ending of the play seemed to the writer an improvement. The old sergeant-major now shoots the lieutenant seducer instead of his daughter, as the dramatist wrote it, and as it was first produced in New York. The discipline of the German army, subordinating as it is, would hardly overcome nature in such a crisis. With both in range of his pistol the odds are the superior officer would get the bullet rather than the daughter. Excellent support was in evidence every moment. Robert Loraine as the lieutenant, Albert Sackett, Aubrey Noyes, and Ernest J. Mack especially furnishing it. Coming are Down Our Way 18. Mrs. W. P. Mattoon and Cecilia Quartette 19. James K. Hackett in The Crisis 21. Quincy Adams Sawyer 22. Savage English Grand Opera co. 24-26. William Gillette in The Admirable Crichton 27.

The New Gilmore had On Thanksgiving Day 2-5, and it pleased large audiences. One of the local papers referred to the actress "who played the title-role in On Thanksgiving Day," but as it didn't call her a turkey right out there's probably no grounds for libel. Deserted at the Altar made another visit 6-8. Slaves of the Mine was also a call-again visitor 10-12, and 13 begun A Struggle for Gold, which the actors, the manager and the theatre fought out for three days. Frank Armstrong, the leading man, was absent, owing to the death of his wife in Philadelphia, but his part was capably taken by Carl Sanderson. The latter's part was played by one of the Gaspards, who do a juggling act with the performance. For a man who cannot speak English perfectly he did well. The support and specialties were good.

John F. Burke, for several years manager of the New Gilmore, has been transferred to the Park Theatre, one of the P. F. Shea and co.'s Worcester houses. His successor is Sylvester P. Callanan, a rising young lawyer of this city. Mr. Burke's stage and orchestra friends in this house and the Nelson presented him with a pair of diamond cuff buttons. The New Gilmore ushers gave him a silk umbrella.

The advance sale of tickets at the Court Square Theatre will hereafter be held at the box-office instead of a music store. This system has been practiced for several years by the Corse Payton co. during their August engagements here, and the convenience finally became infectious. Traveling managers and advance men will be pleased.

The latest date for the Poli Theatre opening is Nov. 7. The remodeled house will seat about 1,700.

EDWIN DWIGHT.

INDIANAPOLIS.

Who's Brown, the first farce comedy of the season, opened at English's 11, 12 for three performances to fair houses. The play deals with a man, Jack Tempest, who has been out all night, unavoidably detained by an accident to the Ferris wheel, in which he was suspended in mid air until the following morning. His wife is suspicious and unwilling to believe the truth, and Tempest is forced to concoct the tale that he had met an old friend by the name of Brown, with whom he had been spending the night. Mrs. Tempest telegraphs Brown to confirm the story and then the trouble begins. Frank Fuller, an old friend of Tempest's, shows up in the nick of time and willingly impersonates the fictitious Brown. Later, there turns out to be a real Brown, who comes in answer to the telegram. The truth finally comes out when Mrs. Fuller appears upon the scene. She, too, has been an unwilling captive in the Ferris wheel in the same car with Tempest. Many of the lines are bright, the situations funny and cause much laughter. William Morris, a very capable and well-known actor, played the leading part of Fuller in a convincing, quiet manner that was extremely pleasing. The Jack Tempest of Harry Mills was good, and F. Owen Baxter did well as the pompous butler. Margaret Drew was pleasing as Mrs. Tempest, and wore several stunning gowns. The sale of seats for Eva Tanguay in The Sambo Girl 20 has been very large. Chauncey Olcott 21, 22. Arnold Daly 18, 19. English's will be dark after the Daly engagement until Nov. 4, when the Dockstader's Minstrels come for one performance.

A Desperate Chance opened at the Park 6-8 and played to the usual large houses. The play is filled with thrilling situations and daring deeds. Edwin Forsberg and Jack Sharkey impersonated the Biddle Brothers. Eugenie Besserer as the warden's wife acted an unpleasant part in a capable manner. Queen of the White Slaves followed 10-12. This is another melodrama full of thrills, exciting adventures and hairbreadth escapes, the kind that fills the Park audiences with joy and enthusiasm regardless of the improbability of the thing. Alleen May, who plays the leading role, was unable to appear the first night, and her part was creditably done by Rose Braham. Ada Lane and Anna Yale gave a good vaudeville specialty and May Southward did some clever singing and dancing. Hearts Adrift 13-15. A Waif's Paradise 20-22. On the Bridge at Midnight 24-26. The Curse of Drink 27-29.

Owing to the enterprise of Karl Schneider, one of our leading musicians, Indianapolis was provided a feast of music in the two concerts given at Tomlinson Hall 10 by H. M. Grenadier Guards' Band. Both concerts were well attended and the enthusiasm was great. On its arrival here the band serenaded Governor Durbin at the State House and later so honored Mayor Holtzman.

Mrs. Helen Herbert Thorner, soprano, assisted by Jeanette Orloff, violinist, will give a concert at the German House 12. The sale of seats has been large.

A large crowd assembled at the Auditorium 10 at the opening of the rink for roller skating. An orchestra provided the music.

Hector Fuller, who was war correspondent in the Far East for the Indianapolis "News," will give his lecture "Imprisoned in Port Arthur," at the Park Theatre 16.

Lelia McIntyre, of the Mother Goose co., here all last week, is going to sing the little song, "My Bestest Doll," composed by Mrs. W. W. Carter, of this city, in the play during the remainder of the season.

The friends of Louise Closser, who is an Indianapolis girl, are anxiously awaiting her appearance here next week in Candida, in which she has made a decided impression.

PEARL KIRKWOOD.

PROVIDENCE.

The popularity of a Henry W. Savage production was again manifested at the Providence Opera House 10-15, when The Prince of Pilsen returned after a season's absence. This time the chief entertainer was Jess Dandy, in the role of Hans Wagner. Dandy is a "dandy" comedian and plays the part in a delightful manner. His song, "Imagination," caught the house and was encored time and again. Trixie Friganza, as the widow, Mrs. Crocker, was also excellent, and with Ivar Anderson, Arthur Donaldson, Almyra Forrest, Marie Welsh, and Jeannette Beagard in other parts shared the honors with Mr. Dandy. An enlarged orchestra and a good looking chorus backed up the principals and helped make the performances very enjoyable. Business for the week was very good. The Girl from Kay's 17-22.

The Providence Dramatic Stock co. appeared at the Imperial 10-15 in The Two Escutcheons, a laughable and interesting play, to very good houses. Malcolm Williams played Mr. Foster of Chicago and had a part for which his talents are well adapted. Ben Graham was an admirable Baron von Weltington. Florence Reed was charming as the widow. Walter D. Green, Viola Burton, Charles Arthur, and Lillian Andrews proved themselves thoroughly capable. A feature of the productions at this theatre is the attention paid to staging them. A Marriage of Convenience 17-22.

The Factory Girl as given at the Empire 10-15 contained numerous thrills and startling climaxes, and the large houses that saw the piece got their money's worth. One scene in particular, that showing the electric plant in operation, was received with great favor. Lon Hascall played the part of Charley Wild very effectively, and was a favorite from the start. Caroline May, Bertha Morrell, and Guy Rawson were very good in their parts. Lights of Home 17-22.

New York Day by Day was given at the Park 10-15, and the opening was to a good house. The best work was by Mamie Lincoln Pixley, who appeared in four parts, Grace Welby, George Barlow, Charles P. Rice, and the other members of the co. were equal to the demands made upon them. Her Mad Marriage 17-22.

Another change is to be made shortly at the Park Theatre. A new combination has been formed, which includes the Park, to produce fac-simile performances of those given in the English music halls. High-class burlesques, with strong olios, will be put on. When this change goes into effect the theatre will be called the Park Music Hall, and will be under the management of Spitz and Nathanson, as heretofore.

Creatore and his band gave a concert at the Providence Opera House Sunday evening, 9, to a large house. Madame Barila was the soloist.

The Campanari concert, which was scheduled to take place at Infantry Hall 13, has been canceled, as the sale of tickets was very small. It is stated that the recital will be given later in the season.

The miniature newspaper, "Keith News," issued weekly by the local Keith Theatre, continues to grow in popularity. The little sheet, which is the only theatrical paper published in Rhode Island, is very bright, being full of interesting theatrical news and gossip and decidedly readable. "Keith News" is edited by "The Girl Behind the Pen."

Reeves' American Band, Bowen R. Church director, left here 7 for an engagement at the St. Louis Exposition. The band was engaged by the American Street Railway Association to furnish music throughout its convention.

HOWARD C. RIPLEY.

MINNEAPOLIS.

Ethel Barrymore in Cousin Kate played a successful engagement at the Metropolitan Opera House latter half of week ending 1. The performance drew capacity houses and, according to the local press, deserved great credit. The Royal Chef came to the Metropolitan for a short engagement, opening 2 to one of the largest Sunday night houses of the season. It contains some tuneful music, ordinarily bright lines and was staged in a sumptuous manner. Dave Lewis sustained the leading comedy role in a creditable manner and found much favor with his audience. Stella Tracy made a distinct hit as Kitty O'Riley. Gertrude McCoy appeared to advantage as Princess Tato. As Sir Joseph [illegible] to the new comedy Joseph Entangled, Henry Miller finds much to his liking. The house which welcomed him the latter half of week [illegible] and the applause with which the star and [illegible] was received demonstrated the approval of the audience in no small manner. Hilda Spong shared the honors with the star. John Glendinning

Two Links

That connect the phenomenal success of

Hunter Baltimore Rye

with its precedence, preference and praise are its

Uniform Quality and Universal Satisfaction

Sold at all first class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

was good as Hardolph Mayne. Frederick Eyler and Mrs. Maggie Halloway Fisher contributed some clever character work in the roles of the English servants. Another good piece of acting was the Jermyn Pyecroft of Stanley Dark. The balance of the cast sustained their roles in a capable manner. State settings and accessories were adequate. The Pit played to S. R. O. first half of week 9. Wilton Lackaye gave a forceful impersonation of Curtin Jadwin. The Laura Jadwin of Jane Oaker was equally strong. Special mention should also be made of the work of A. H. Stuart as Cresler and William Hazeltine as Gretry. Bird Center 13.

Two Little Waifs was the bill at the Bijou 2-8, playing to good business. The Lamb children were featured as the waifs and won much favor. Blanch Shirley sustained the roles of Nell and Delia Morton, twin sisters, in a most remarkable manner. Her changes of gowns, and particularly her tone and accent, were such as to lead one to suppose that two people were playing the parts. Queen of the Highway was the offering 9-15. It is a melodrama of the Simon pure variety and was presented by a capable co. Nat M. Wills in A Son of Rest 16-22.

Monte Cristo was given an elaborate production by the Ferris Stock co. at the Lyceum Theatre week Sept. 25-1. Louis S. Stone contributed good work as Edmund Dantes. Claudia Lucas appeared to advantage as Mercedes. The Woman in Black was the offering 2-8 and pleased fair audiences. A sumptuously staged and costumed production of Carmen, with Dick Ferris as Don Jose, served to bring out capacity houses 9-15. This was Mr. Ferris' first appearance with the co. for some time and he was accorded a most enthusiastic reception. His work in this trying role was most satisfactory. Miss Hayward agreeably surprised even her most ardent admirers for her work in the title-role. Louis S. Stone, although handicapped by a severe case of tonsilitis, made so much of the part of Lucas Mendez as to win for him much merited approbation. The Dolores of Claudia Lucas was one of the best things this talented young woman has done. Another good piece of work was offered by Lelia Shaw as Terreasa. The balance of the cast sustained their roles in an acceptable manner. The Danites 16-22. The Man from Mexico 23-28.

CHARLES M. LANE.

BUFFALO.

William Gillette, presenting The Admirable Crichton, was the attraction at the Star 10-12. Mr. Gillette in the title-role displayed that quiet force of which he is master, and it is one of the best vehicles Mr. Gillette has had for some time. W. F. Owen as the fatty little Earl of Loam, Quenton McPherson as the Hon. Earnest Wooley, and Harold Heaton as the Rev. John Treherne were all good. The three daughters, Lady Mary, Lady Agatha, and Lady Catherine, were charmingly done by Sibil Carlisle, Jane Laurel, and Rosalind Coghlan, a daughter of the late Charles Coghlan. Attractions to follow at the Star are Weber and Ziegfeld All-Star Stock co. and Blanche Walsh.

Brandon Thomas' farcial comedy, Charley's Aunt, was the play chosen by the Baldwin-Melville Stock co. 10-15; no better selection could have been made, as all of the members of this excellent co. were seen to advantage. Guinio Socola as the Aunt was irresistibly funny and kept the house in roars of laughter. James Durkin as Jack Chesney, and Gus A. Forbes, Charles Wykehaur, Bertha Creighton, and Adelina Rafferto were all very good. In preparation The Climbers.

Johnny and Emma Ray in Down the Pike packed the house at every performance at the Lyceum 10-15. The play is a continuous round of merriment, and those who have seen the Rays can appreciate the kind of life instilled in their performance. Johnny Ray as McCorkle, the janitor, captures the audience; while Emma Ray admirably displays her talents in the character of Mrs. Russell Keen, the jealous wife of a flighty broker. Harry Colligon, a Buffalo boy, who became popular as a singer, is with the co. and plays well one of the important roles, that of Blufton West, a plunger. A number of catchy songs and specialties are introduced in the play and some gorgeous costumes are worn by pretty girls in the chorus. Next week Nelly McHenry in M'liss.

Robert Fitzsimmons in A Fight for Love drew capacity houses at the Academy 10-15. He is supported by his wife, Julia May Gifford, and her work as the banker's daughter is good. Next week Too Proud to Beg.

Bernarr MacFadden will deliver two lectures at the Lafayette Theatre Sunday, 16.

Grenadier Guards' Band of Great Britain will give two concerts in Convention Hall 14.

Otto F. Andrie, the Buffalo actor, who last season was leading man for Robert B. Mantell, is indefinitely appearing with the Baldwin-Melville co. here. Mr. Andrie has a host of friends, having been prominently connected with music, art, and literary circles.

That very clever and energetic business-manager, Eddie Carr, who is looking after the interest of A Trip to Egypt co., reports big business and states the show is making a big hit in every city. This is not a surprise when you consider it is under the management of the Shea Amusement co., as their every effort has been crowned with success.

Mr. Stevens, for several years connected with the Hodge Opera House of Lockport, N. Y., has been appointed manager of the Academy here. Mr. McNamara, formerly of the Frohman forces, has been appointed resident manager of the Teck Theatre and the Baldwin co. by Mr. Baldwin, who leaves for New Orleans.

P. T. O'CONNOR.

SEATTLE.

As an index of the general prosperity enjoyed by Seattle it is fitting to note that at the beginning of the week Oct. 2 every theatre in the city, from the large houses down to the 10-cent shows, was packed to the doors. And this is just the beginning of the season. It is natural, then, that local managers should be well pleased with the outlook.

San Toy, the first of the big musical organizations to reach us this season, had big business at the Grand Opera House 2-4. James T. Powers, last seen here in A Runaway Girl, scored a hit as Li and had to respond to many encores on every one of his songs. Margaret McKinney found a hearty welcome in her home town when she appeared as Dudley. Her songs with the star were all very successful. George K. Fortescue won much favor as Yen How. Mina Rudolph was very pleasing as San Toy. The production was very complete. Ralph Stuart, who two seasons ago was so successful in stock at the head of the Ralph Stuart co. at the Seattle, appeared at the Grand Opera House 5-8 in By Right of Sword. This play was given its first performance at the Seattle April 30, 1902. There have been several changes in the play since its production, all of which are for the better. The ending now is much more plausible and stronger, and the action has been bettered throughout. Ralph Stuart fits the part of Richard Hamilton like a glove and scored a most pronounced personal success. Alf. Helton did fine work as Bennett and gave that character a prominence second only to the leading role. A Friend of the Family 9-11. Kyrle Bellew in Raffles 12-15. The Wizard of Oz 16-19. Glittering Gloria 20-22.

For his third week at the Seattle James Neill revived his greatest success of last season, A Gentleman of France. Mr. Neill was very strong in the character of De Marsac, and at the end of the staircase scene had to respond to a great number of curtain calls. Edythe Chapman was customarily natural and pleasing as Mlle. de la Vire. Horace Lewis brought out all the comedy in the character of the valet. Harry Cashman, Reginald Travers, Frances Slosson, and Katherine Gilman won favor among the support, and George Stuart Christie's King of Navarre was very well done. The Conquerors 9-15. The Cowboy and the Lady 16-22. The Henrietta, previously announced for 16-22, has been postponed one week.

For Her Sake, though seen here twice before, found favor with large audiences at the Third Avenue 2-8. Billy Marble and Ella Marble, both of whom are well known to local theatregoers, Charles J. Lammers, and Helen Gillingwater appeared in principal parts. An Orphan's Prayer 9-15. The Hills of California 16-22.

The Alcazar was sold out completely before the curtain rose 2 and business continued large throughout the week. The Silver King was the play, and the Weidemann co. gave general satisfaction in it. James F. Fulton's make up as Elijah Coombs was very striking. Frank Fanning scored as Wilfred Denver. Tom Weidemann as Jaikes, Russell Reed as Skinner, and Nellie Weidemann as the faithful wife all pleased. Two bills next week—A Hoosier Heroine 9-12 A Great Divorce Case 13-15.

RODNEY D. WHITE.

LOUISVILLE.

King Edward's English Grenadier Guards Band gave two magnificent concerts at Macauley's 9. The programme was a varied one and the encores frequent. It is to be regretted that the attendance was not what it should have been in point of numbers.

Eva Tanguay in The Sambo Girl occupied the stage at Macauley's 10-12 to excellent business. The star was seen to advantage in her eccentric dances and ragtime specialties. She was supported by an evenly balanced co. The Sultan of Sulu will be seen in Louisville for the first time 13-15 to assured large business, as the advance sale indicates. Arnold Daly in Candida opens 17.

At the New Masonic 10-15 the quaint comedy of coast-of-Maine life, Flood Tide, proved a successful and potent attraction. It was handsomely staged and well played by a good co., headed by Eugenia Besserer. The Royal Lilliputians open 17.

A Desperate Chance was the offering at the Avenue 9-15. Of the supporting co. Edwin Forsberg, Jack Sharkey and Baby Zara are especially deserving of mention. The snow scene climax was a most realistic one. At Cripple Creek is underlined 16-22.

In a Persian Garden and The Daisy Chain, sung at the Woman's Club 12, were largely attended and appreciatively enjoyed. The soloists, Messrs. Shaw and Webb and Mesdames Shapinsky and Webb, acquitted themselves most creditably.

Gus Kerker, one of the co-authors of The Sambo Girl, was many years ago leader of the orchestra at Macauley's under the management of the late Barney Macauley.

Ed O. Risley, of Louisville, a capable character actor and stage-manager of ability, is not on the road this season. He is attached to Macauley's as a member of the house force.

Gounod's operetta, The Pet Dove, will be rendered at the Woman's Club 25. Dan Beddo, the silvery voiced Welshman, will sing the tenor role, and the other parts will be taken by prominent local musicians.

Eva Tanguay on the opening night of her engagement was annoyed by the gallery portion of her audience and paused in her act long enough to issue a stinging rebuke. The incident closed pleasantly before she left the city through an apology offered by the offending boys, which was as gracefully accepted by the lady.

There are indications of the changes that will be made at Fountain Ferry Park which will transform it into a large open air resort, commencing with the Summer season of 1905. Colonel John D. Hopkins and his associates of St. Louis have purchased this attractive property and propose to make of it a family place open air resort, offering entertainment second to none of its kind in the country. There is every reason to believe that the venture will be a distinct success.

CHARLES D. CLARKE.

PORTLAND, ORE.

After an absence of a decade Kyrle Bellew came again to the Marquam Grand 3-5. Raffles is by long odds the best thing this rare artist has ever given us, and its worth was rewarded by fine attendance even at an advanced price. Hardly less popular or effective was the portrayal of Captain Bedford by E. M. Holland, who made an ideal foil to the star's great work. The supporting co., particularly in Beverly Sitgreaves as Mrs. Widal, was worthy of the two famous leaders. Frederick Warde and Kathryn Kidder followed 6 with a presentation of Salammbo. Both stars have roles which afforded them many excellent opportunities to display their individual talents. The play was a treat to lovers of ancient history, and shone especially in scenery and costumes. Those who in the support scored for good work were Thomas Cooke, as Spendicus; Wadsworth Harris, as Hamilcar, and Ina Brooks, as Hilda. Ralph Stuart in By Right of Sword 10-12. The Wizard of Oz 13-15.

Niobe proved a most attractive as well as laughable offering at the Columbia 2-8. Incidentally the piece gave out old and popular friend William Dills his first chance this season to shine. His Peter Amos Dunn was the funniest and most enjoyable piece of comedy ever seen at this theatre, and, together with Catherine Countiss in the name part, he carried the play to the success it attained. Donald Bowles, as Tompkins; Edgar Baume, as Corney; Rose Eytinge, as Carrie Dunn; Edith Auger, as Helen, and Louise Brandt, as Hattie, were all effective and appropriately cast. An American Citizen opens 9.

The Sign of the Four, with True S. James as Sherlock Holmes, did an average week's business at the Baker 2-8. This house will be dark for a fortnight.

A Romance of Coon Hollow renewed its last year's success at Cordray's 2-8. The producing co. varied the week's programme 6 by an original production of the new play entitled Grandfather's Clock, which deals for the most part with the hiding for safe keeping by an aged grandfather of a chest of money in an old clock. It strikes one as an elaboration of an old sketch entitled The Chimney Corner. The piece is well written and attractive. The cast included James Hurley, as Daniel Hughes; Franklin Salisbury, as Lyman Hughes; Louis Simmer, as Mr. Ityne; Arthur Verner, as Fairfield; George P. Harris, as Grandfather Hughes; Lola Davis, as Eunice Lytell; Aida Gardner, as Mrs. Hughes and Estelle Ferry, as Malvina. Buried at Sea and Knobs o' Tennessee divide the week 9-15.

JOHN F. LOGAN.

JERSEY CITY.

After Midnight caught them hard and good at the Bijou 10-15, and the business has been big. It is a story of the seamy side of life in New York and vicinity. The plot is impossible, but the finales of the acts bring a number of curtain calls. Jack Webster heads the cast as the good son of a millionaire. He has a good part and he knows how to handle it. W. F. Canfield and Frederick Murray are the male villains and are both good. Joseph Redman plays a good double. Paul Scott, as the cripple, is very good. George Whitman, as the Hebrew detective, and Eloise Davis, as Heliotrope, do the comedy well and introduce a taking specialty. Ella Beldini, as the female villain, dresses fine, looks well and acts capitally. Ella Boyer, who is persecuted so much after midnight, is a good actress. Minna Ferry, as Mrs. Livingston, was also good. Master Gregory Kelly, as the kidnapped child, had too much old gab, but otherwise was very good. Adelaide Boutelle and Gertrude Harrington, as the Geisha girls, did a good singing specialty. The piece is handsomely mounted. More to be Pitied than Scorned 17-22. From Rags to Riches 24-29.

The Lights of Home was presented at the Academy of Music 10-15 to excellent patronage. The play cannot be compared to Lottie Blair Parker's masterpieces, 'Way Down East and Under Southern Skies. Mrs. Parker's name has always been a winner here, but The Lights of Home is a great disappointment to her many admirers, the piece is so different from her other efforts. David S. Murdoch was fine as Budge Hankey, who has the D. T.'s. He is a good character actor. The cast contains good people, but they have no chance to do anything, especially Ben Green, Agnes Carlton, Frankie Frayne, Albert Hall, Eleanor Favorite, Andrew Glassford, Ted Breton, Adelaide Goundre, James A. Devine, Lou Ripley, and Walter Howard. Thomas E. Shea 17-22. Dealers in White Women 24-29.

Manager Frank E. Henderson, of the Academy of Music, has started a collection of old-time performers' photos and the side wall of his office looks unique. A few of the present time favorites have presented their photos to the collection.

Manager John W. Holmes has given his Bijou Theatre to the A. O. H. 23.

Thomas E. Shea's repertoire 17-22 will consist of Banished by the King, Dr. Jekyll and Mr. Hyde, Richelieu, The Bells, and Othello.

WALTER C. SMITH.

NEW ORLEANS.

Now that cool and pleasant weather has set in there is a noticeable increase in the attendance at the several theatres.

At the Tulane Theatre The Eternal City, an emotional drama of some merit, was the bill presented 9-15. A large and competent cast interpreted the play, and the impression is that it is an excellent dramatization of the celebrated novel. Edward Morgan and Frederick de Belleville as Rossi and Bonelli, respectively, displayed much ability. Frank C. Bangs as the Pope wore his robes with dignity and made an impressive appearance. The Bruno of W. E. Bonney was all that could be asked for. Janet Walforf as Donna Roma was fair to look upon and showed much emotional ability. Good houses prevailed during the week and the merit of the performances justified them. Peggy from Paris 16-22.

The Baldwin-Melville Stock co., at the French Opera House, presented The Little Mother 9-15, a comedy-drama which made a hit in its day. The play appeals principally to maternal and child life and naturally was greeted by large audiences, chiefly at the matinees. Frank E. Camp, Thomas B. Findlay, Robert Lowe, W. J. Demings, Maribel Seymour, Emily Melville, and Mary Stockwell were in the cast and gave good account of themselves. The New Greenwall Theatre opens with the Baldwin-Melville Stock co. in The Wife 20-22. A Japanese Nightingale 23-29.

The Minister was the bill at the Grand Opera House 9-15, and the endeavors of the competent stock co. presenting the play were well received. Bertram Lytell, Minna Philips, R. E. Homans, Carrie C. Warde, and Josephine Sherwood scored successfully. Sporting Life 16-22.

McFadden's Flats, on its annual visit here, appeared at the Crescent Theatre 9-15. A cast of nine people contribute in making the fun fast and furious and a chorus of attractive appearance adds to the success of the play. In Old Kentucky 16-22.

The Savoy Theatre Stock co., in its second week at the Elysium Theatre, presented The Lost Paradise, with Louise Carter as the principal in the cast. Roanoke 16-22.

The Forepaugh and Sells Brothers' Circus gave three performances here 11, 12, and large crowds attended each.

J. MARSHALL QUINTERO.

ST. PAUL.

Opinions seem to be quite varied concerning The Royal Chef, a comic opera, as produced at the Metropolitan 6-8. Whatever may be said detrimental to the music, it must be admitted that the principals in the co. are among the best. Dave Lewis, as the Royal Chef, is as good a comedian as many who have their names in bright letters. Joseph Miron's name on the programme is never a disappointment, and as Lord Mit, Prime Minister to the Rajah, he is up to his usual high standard in funmaking. Henry Leone, as the Rajah, is perhaps the best actor in the co., to say nothing of his vocal ability. Mr. Leone has the most natural laugh heard on the local stage in many weeks. Joseph Welsh, as Harry Parkes, Lieutenant U. S. S. "Chicago," has a pleasing tenor voice and a good stage presence. Among the feminine contingent Stella Macey deserves praise, as does also Gertrude McKenzie and Nena Blake. The production is well staged and the chorus well dressed. The song hits are "O'Rielly," "Old Mother Goose," and "What's the Matter with My Man in the Moon?"

Again we have another play written from cartoons, this time those of John T. McCutcheon's being selected. Bird Center is the title of the comedy and was the attraction at the Metropolitan 9-12. Bird Center is a rollicking comedy, something entirely new, and although the characters are hardly true to life, they are exceedingly interesting and comical. The cast is quite large and all the parts in first-class hands. Will Archie is really the life of the production. Edward Connelly, as the Colonel from Virginia, has an excellent character. The Pit 13-15.

A pleasing change took place at the Grand 9-15, when Nat M. Wills in A Son of Rest displaced melodrama, which has been the attraction at this house for several weeks past. The piece is on the musical comedy order, with several good specialties inserted. Wills is just as funny as when seen here in vaudeville two seasons ago. One of his best songs is "Had She but Let Me Dream an Hour More." The co. is a capable one and includes Master Willie Tilden, Mona Wynne, Sylvia Starr, and Edward Hayes. Across the Pacific 16-23.

J. A. WEEKS.

TOLEDO.

Who's Brown, with William Morris in the lead, was the Valentine offering Oct. 10. The house was small and the play was voted stupid by the few who saw it. It might do very well for a thirty-minute vaudeville sketch, but is entirely too thin for a whole evening.

A series of lectures by Harry Ellsworth on the Passion play at Oberammergau interested good houses at the Lyceum 6-8. Mr. Ellsworth is an interesting talker and has his subject well in hand. His talk was illustrated by some 200 views taken by himself during the period of the play. The Holy City, a biblical story in melodramatic form, drew good houses 9-12. If the co. was better the play might be taken seriously, but when popular priced managers attempt to handle a sublime work like this, they are treading on dangerous ground. The piece was beautifully staged, as 1 one or two of the co. gave evidence of artistic work. They were Eager Jones, who played the part of Marius, and Capitola Marshall, who essays the role of Elizabeth. J. E. Illias portrayed King Herod with some degree of success.

That Patrice is a favorite in Toledo was shown by the large houses that were present at Burt's to see her in Driven from Home 6-8. While the little star carries the piece, she was supported by a good co The play, while melodramatic in character, is not of the blood and thunder kind, but is full of pathetic as well as ludicrous situations. The scenery was good, one of the features being a realistic snowstorm. A Girl of the Streets 9-12 was interesting all the way through. Lillian Mortimer, who is both star and author of the piece, plays her part effectively and is well supported.

At the Empire The Bohemian Burlesquers, with Vinnie Henshaw and Georgia Franciola, Andy Gardner and Fred Law, present a fairly good show. The performance offered is not as good as many in the wheel of which Toledo is a spoke, but there were some good features. Gardner has a way of getting laughs that is different from any other actor, but he is successful.

C. M. EDSON.

DENVER.

The County Chairman at the Broadway 3-8 proved most satisfying to the large audiences that saw it. Aside from being a most excellent play presented by a strong co., it was especially welcome coming as it did after several weeks of musical comedies, some of which were none too good. Theodore Roberts, as Jim Hackler, was a decided success. He is a Denver favorite, being for the past two seasons a member of the Elitch Summer stock co. here, and each night, in response to enthusiastic calls, made a speech of thanks. Zenaide Williams gave a clever performance as Lorena Watkins, the village milliner. Florence Smythe was pleasing as Lucy Rigby. Florida Kingsley provoked much laughter as Chic Elsey. George Thatcher, as Sassafras Livingstone, and William Lamp, as Tilford Wheeler, were both well received. Sousa's Band delighted two good audiences 9. Blanche Ring in Vivian's Papas 10-15. The Jewel of Asia 17-22.

Business was excellent at the Tabor 2-8, where Will E. Nankeville presented Haverly's Minstrels. Billy Van, Jimmy Wall, Eddie Manzler, and a score of others make it one of the best minstrel cos. seen here. The songs of William Moore were especially well received, as was also the singing and dancing specialty, "Midnight in Dixie," by Jimmy Wall, W. J. Evans, and co. Billy Van was, of course, funny and made his usual good impression. Clayton and Jenkins and the trained donkey "Jasper" gave their mirthful Darktown Circus. Pretty Peggy 9-15. The Show Girl 16-22.

The New Curtis deviated from its usual custom and presented vaudeville 2-8. Business was fair. The feature of the bill was a moving picture exhibition of the Root-Gardner fight, Styler's Troubadours, introducing May Keenan, Rose and Severn, W. J. McDermott, Allen Curtis, and Gabriel Lipman, also met with favor. Two Married Men 9-15.

HENRY A. STINGLEY.

MONTREAL.

At His Majesty's Blanche Walsh opened 10 in Resurrection to a fair house. The play is gloomy and unpleasant, but, outside of the last act, powerful. Miss Walsh's performance of Maslova was a splendid piece of work, especially in the second and third acts. Alexander von Mitzel as Prince Dimitri in the prologue and earlier acts was somewhat of a disappointment, but his last acts were very good. William N. Wadsworth gave a capital character sketch of the merchant in the jury room scene. Harvey Cassidy was amusing as the dry goods clerk. Helen Ware gave a fine performance of Princess Marie; it is only a short part, but one came away remembering it. Miss Ware should be heard from in the future. Jessie Ralph did good work as Theodosia. The play was well staged. The Billionaire, with Thomas Q. Seabrooke, 17-22.

The Way of the Transgressor played at the Academy 10-15 to good business, which is becoming chronic at this house. The play is like most of its class, very crude and primitive in construction, but there is excitement of a kind, enough and to spare. The dogs are clever, more so than most of their human confreres. Good work is, however, done by Victoria Walters as Rompas, S. Kitts as Tom Morley, and Billie Williams as Zeke. Jessie Arnold made a pretty heroine and played fairly. Billie Williams, Victoria Walters, and Lyons the juggler did clever specialties. James J. Corbett in Pals 17-22.

La Chatelaine is the bill at the Nouvautes 10-15. Jeanne Myriel, Mlle. Lafond, and Lefrancais appear in the principal roles and give a good account of themselves.

Cabotins is the bill at the National 10-15.

Herbert Spencer, the leader of the Academy orchestra, who was taken ill with typhoid fever while visiting his parents in England last June, returned to Montreal on the Dominion steamship "Southwork" last Sunday quite restored to health, and resumed his post 17.

W. A. TREMAYNE.

CLEVELAND.

The all-star cast of The Two Orphans was at the Euclid Avenue Opera House 10-15, and was the dramatic event of the season. At the opening performance Clara Morris was given quite an ovation by the large and representative audience, many of whom remembered her when in John Elsler's co. All of the leading members were quite liberally applauded. The old play was given an artistic presentation by the following people: James O'Neil, J. E. Dodson, Louis James, William Beach, Jameson Lee Finney, Thomas Meighan, Grace George, Sarah Truax, Clara Morris, Mrs. Le Moyne, Elita Proctor Otis, and Bijou Fernandez. Annie Russell in Brother Jacques 17-22.

The Empire Opera co. was heard in The Black Hussar 10-15, and rendered the opera in an acceptable manner. This is the last comic opera for several weeks, the management deciding to give nothing but grand opera. Manager Max Faltkenhauer led the orchestra the entire week. Il Trovatore 17-22.

Kellar delighted large audiences at the Lyceum Theatre 10-15. The Awakening of Mr. Pipp 17-22.

The Vaughan Glaser Stock co. was seen in one of Sol Smith Russell's old successes, Peaceful Valley, at the Colonial Theatre 10-15. Vaughan Glaser assumed the role of Hosea Howe in a creditable style. Louise Rial and Suzette Jackson were both good in the roles of Phyllis Howe and Virgie Rand. The rest of the co. had congenial roles. Are You a Mason 17-22.

On the Bridge at Midnight held the boards at the Cleveland 10-15. Escaped from the Harem 17-22.

The Grenadier Guards' Band played to two big houses at Gray's Armory 13.

Carleton King, who has been with the Empire Opera co., left 15 on account of the decision to render nothing but grand opera.

WILLIAM CRASTON.

TORONTO.

The Grand Opera House had capacity taxed at every performance 10-15 when the ever popular Joe Murphy presented his two now famous plays, The Kerry Gow and Shaun Rhue. Each piece received the same generous approval as on former visits here and the star was just as heartily applauded with the rest of a capable co. as of yore. Scenery and settings were as attractive as ever. The singing of the venerable actor is no doubt tolerated on account of his age, and this is the best excuse for its admitted lack of efficiency. Stella Mayhew 17-22.

The Majestic did its regular good business 10-15 with Paris by Night, in which a lively co. was headed by Bert Leslie and Robert L. Dailey. The performance pleased and receipts at the box-office were fully up to the average. The Way of the Transgressor 17-22.

The Princess Theatre was dark 10-12. A Chinese Honeymoon 13-15. Blanche Walsh in Resurrection 17-19.

The Grenadier Guards' Band will play at Massey Hall 15-17.

Jessie Maclachlan, the Scottish prima donna, was heard by a pleased audience at Massey Hall 13.

STANLEY McKEOWN BROWN.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU THEATRE (M. L. Semon, mgr.): Usual crowded house 10 to welcome Billy Clifford and clever co. in How He Won Her; Mr. Clifford thoroughly jolly, happy entertainer, recipient of much applause; balance of cast exceedingly clever people; best attraction at this house for two seasons. A Desperate Chance 17-22. George Sidney in Busy Izzy 24-29.——JEFFERSON THEATRE: Edward Morgan 4. Candida 5. Adelaide Thurston 7. Peggy from Paris 8. Human Hearts 10. James Boys in Missouri 11. The Tenderfoot 12.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Gagnon-Pollock co. 3-7 presented Sandy Bottom, Sheridan Keene, detective; A Woman's Sacrifice; The Two Orphans, Down East Folks, together with specialties, proved drawing attraction; business good. Eternal City, with Edward Morgan, 8; two large houses; play in very capable hands. The Tenderfoot 10; large and fine co.; heavy business; play very entertaining. James Boys in Missouri 18. Peck's Bad Boy 19. Maude Adams 22.

MONTGOMERY.—THEATRE (Hircher Brothers, mgrs.): Eternal City 7; splendid production; decidedly pleasing; packed house. Peggy from Paris 10. The Tenderfoot 11. Al. G. Field 12. In Old Kentucky 14. ——BIJOU (Jake Wells, lessee; O. A. Neal, mgr.): James Boys in Missouri 8 pleased good house. Hoyt's Comedy co. 10-15.

TROY.—FOHNAR'S THEATRE (Frank P. Fohnar, mgr.): A Boy Wanted 5 failed to appear. Peck's Bad Boy 17. Village Parson 18. Happy Hooligan 22. Adelaide Thurston 27.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Candida 8; excellent co.; business good. James Boys in Missouri 10; topheavy house. Peggy from Paris 14. Field's Minstrels 17.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, lessee and mgr.): Human Hearts 12.

SHEFFIELD.—MEYERS' OPERA HOUSE (Thomas P. Littlejohn, lessee): Peck's Bad Boy 13.

ARKANSAS.

LITTLE ROCK.—THEATRE (R. S. Hamilton, lessee and mgr.): Payton Sisters 3, 4 in Divorce. Utah, For Her Child's Sake; fair performances and business. Sign of the Cross 5; good performance; fair business. Barlow's Minstrels 8; fair performance and business. Black Patti 10. Girl from Dixie 11. Darkest Russia 12. Grace Hayward co. 13-15. Devil's Auction 21. Charles B. Hanford 22. Last Rose of Summer 24. Eternal City 25. McFadden's Flats 26. Amelia Bingham 27. Tim Murphy 28. Thou Shalt Not Kill 29. Marriage of Kitty 31. Al. Wilson Nov. 2. Uncle Josh Perkins 5. Peggy from Paris 7. Side Tracked 9. In Old Kentucky 10.

FORT SMITH.—GRAND OPERA HOUSE (C. A. Lick, mgr.): Moonshiner's Daughter 8; pleasing performance; excellent business. Grace Hayward and co. 10-12. Ward and Wade's Minstrels 13. Darkest Russia 14. Elks' Minstrels 17, 18. For Her Sake 20. Sign of the Cross 22.——ITEM: Carl Berry's Grand Opera House Orchestra toured adjacent towns 3-7 and met with great success.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Formerly opened 6 by Sign of the Cross co. to well filled house; generally pleased. Barlow's Minstrels 7; fair house; co. well received. Black Patti 11. Girl from Dixie 12. Darkest Russia 13. Devil's Auction 19. Charles B. Hanford 20.

VAN BUREN.—KING'S OPERA HOUSE (Frank D. McLain, mgr.): The Moonshiner's Daughter 7; good business; well pleased.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): The Burgomaster, after running for several years in the East, finally reached this city 3-5; co. was a large and efficient one, and though having to contend with two days of Ringling Brothers' Circus, and besides being the opener for the season, practically played to sold out houses. Wizard of Oz, a bunch of musical nonsense, but with a long line of pretty girls and costumes, did big business 6-8. Judging from the start made by these two cos., the theatrical season in this city bids fair to be a cracker-jack.——BURBANK THEATRE (Oliver Morosco, lessee): The Cavalier, a snappy war play of modern times, held the boards 2-8, drawing usual good houses. Urgent requests have made it necessary for a reappearance of When We Were Twenty-one 9-15. Howard Gould, leading man of the Morosco co., who has been ill for past three weeks, will make his appearance again in latter play.——GRAND OPERA HOUSE (Clarence Drown, mgr.): On the Bridge at Midnight ran gauntlet of applause most successfully 2-8. Mason and Mason in Fritz and Snitz 9-15.——CASINO THEATRE (Wyatt and Morosco, lessees): Olympia Opera co. gains favor every week. Their production of Telephone Girl was most satisfactory and drew large attendance.——BELASCO THEATRE (Belasco and Mayer, props.): Every member of this splendid organization appeared to excellent advantage in The Gay Lord Quex 3-9. This production of Pinero's play was first ever seen in this city, and judging from attendance it made good impression. Too Much Johnson 10-16.——SIMPSON AUDITORIUM (L. E. Behymer, lessee): Eminent young pianist, Josef Hoffman, will give one concert 11.

DON W. CARLTON.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Jule Walters and Louise Lewellyn in Side Tracked 3-9; performance and business both satisfactory. The Wizard of Oz 10, 11.—— YE LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop co. in Hamlet 3-9; packed houses; superb production; stage settings very elaborate; cast exceptionally fine. Landers Stevens in leading character made great hit. In the Palace of the King 10-16.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): Kyrle Bellew in Raffles Sept. 30, 1; good business; fine performance. James J. Jeffries in Davy Crockett 3; good business.

COLORADO.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Frank Daniels in The Office Boy to big business Sept. 25; every one pleased. Haverly's Minstrels 9. Pretty Peggy 16. Devil's Auction 23. Warde and Kidder 24. Flats 28.

COLORADO SPRINGS. — GRAND OPERA HOUSE (S. N. Nye, mgr.): Jane Corcoran in Pretty Peggy 8; fair business; co. good; more attractions of sort would very evidently be appreciated. The County Chairman 11.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Lillian Mason and co. 3-8; fair business.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Large audience greeted Blanche Walsh in Resurrection 7; most ably presented in realistic manner; proved fascinating; frequent applause; co. large and rendered excellent support. Artistic performance was that of Viola Allen 8 in A Winter's Tale; two large audiences; all characters in excellent hands; scenery and costumes very elaborate. George F. Cohan made his first bow starring singly in Little Johnny Jones 10, in which he is not only the central flure, but every line and every song, including the music, is of his composition; piece lively and interesting; music good; tout ensemble bright and catchy; clever co.; piece made instantaneous hit. Herbert Kelcey and Effie Shannon in Taps 11, 12; appreciative and good houses; excellent cast; play magnificently mounted. Shore Acres 15. Down Our Way 17. Ezra Kendal 19. Savage English Grand Opera co. 20-22.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): No Wedding Bells for Her 6-8; good audience; aside from story it introduces many pleasing specialties. The Great Herrmann 12, matinee and evening, but after first performance local managers concluded that it was best to cancel and let the house remain dark; the Great Herrmann was not "Herrmann the Great." A Child of the Slums 13-15.——ITEMS: During a recent sojourn in London I had the pleasure of inspecting the London office of THE MIRROR, which is spacious, inviting, and pleasantly located on Green Street, Leicester Square, in the heart of the theatrical centre. I am under many obligations for favors extended by THE MIRROR'S representative, Stuart A. R. Conover, and also by Jack Harrison, the genial honorary secretary of the Eccentric Club (which affiliates with the Lambs Club), by Clarence Rook, of the London Daily "Chronicle," who initiated me into the mysteries of the Yorick Club, and by M. Bundy Cale, of the National Liberal Club. The music halls in London are unique and in a class by themselves, as compared with the vaudeville theatres in this country, with their orchestras of sixty pieces (the Alhambra and the Empire), promenades, bar maids, and spectacular ballets, which are put on at great expense, often during Christmas week one scene costing $10,000. I had a pleasant chat with Manager Reis, of the Reis Circuit, whom

I met in the Empire promenade, and who sailed for home the following week.—W. A. Graham, dramatic editor of the Hartford "Courant," has just returned from a three weeks' trip to British Columbia and the Pacific Coast. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collin, res. mgr.): Robert B. Mantell to goodly gatherings 8 in The Light of Other Days; as romantic actor Mr. Mantell is deservedly popular and he must have felt flattered at cordiality of his reception. George M. Cohan in Little Johnny Jones 13. Herbert Kelcey and Effie Shannon in Taps 15, with matinee. The Crisis 17. Savage English Grand Opera co. 18, 19. Ezra Kendall 20. Prince of Pilsen 22. Beauty and the Beast 24.==NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Eight Bells, with popular Brothers Byrne, did banner business 6-8; co. large; specialties first-class; settings novel. Chauncey Depew spoke to one of largest gatherings of year 10. Shore Acres to large and delighted audiences 11, 12. James T. Galloway, who understudied the late Mr. Herne, was seen in role of Nathaniel Berry. Mr. Galloway is a sterling actor and had sympathy of his audience throughout. No Wedding Bells for Her 13-15. The Fortune Teller, with Elsie Janes in principal role, 17-22. Little Church Around the Corner 24-26. Game of Hearts 27, 28. The Rays Nov. 3-5. Lights of Home 7-9. Dealers in White Women 10-12.==ITEMS: Viola Allen and her father, C. Leslie Allen, were entertained by friends while here 4, 5.—Frederick C. Paterson, who has classes in dramatic art here this season, is planning to give some Shakespearean readings during Winter at homes of well-known society women.—Mr. and Mrs. G. B. Bunnell spent last week in Danbury, going up for the fair. JANE MARLIN.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Thou Shalt Not Kill 8; poor business; fair performance. Thomas E. Shea opened 10-15 in Banished by the King to fair house, but presented Dr. Jekyll and Mr. Hyde 11 to S. R. O.; strong cast. Other plays: Cardinal Richelieu, The Bells, Othello, Howe's Pictures 18. James K. Hackett 19. Quincy Adams Sawyer 20. Power Behind the Throne 22.==MAJESTIC THEATRE (Jennings and Greaves, mgrs.): Fortune Teller 6; good business and performance. Louis J. Russell in The Middleman 7, 8; poor business; Mr. Russell in star part most acceptable; fair support. A Child of the Slums 13; fair business. Slaves of the Mine 15. Hermann the Great 17. Sherlock Holmes 18. Across the Rockies 19. Why Girls Go Wrong 20. Heart of Maryland 21.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, prop. and mgr.): Thou Shalt Not Kill 5; well cast and acted, but poorly constructed play. Rachel Goldstein 7, 8; good houses. No Wedding Bells for Her was acceptably presented 11, 12; satisfaction. Shore Acres 13, 14 proved its virility and pleased the audiences. George M. Cohan in Little Johnny Jones 15. Savage Grand Opera co. 17. Heart of Maryland 18, 19. James K. Hackett 20. Prince of Pilsen 21. Sherlock Holmes 22. William Gillette 24. Over Niagara Falls 25, 26. Robert Mantell 27. Sam Bernard in The Girl from Kay's 29. Sleeping Beauty and the Beast 31-Nov. 2. Mildred Holland 3. WILLIAM P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): 'Way Down East 6; good house, as usual; excellent performance. Mummy and the Humming Bird 10; well played; fair audience. Sydney Stone and Robert Mantell in The Light of Other Days 11; large house; Mr. Mantell is always well received in Norwich, and his fine voice and stage presence were enjoyed and applauded as usual. Quincy Adams Sawyer 17. Ezra Kendall 18. Daniel Sully 19. Prince of Pilsen 20. Mildred Holland 22.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Thou Shalt Not Kill 7; fair performance; poor business. The Fortune Teller 8; large and pleased audience. Phelan Stock co. 10-15 opened to good business. Plays first half of week: A Bachelor's Honeymoon, Kidnapped, The Black Hand. Her Mother's Sin, A Factory Girl's Wrongs. Prince of Pilsen 17. James K. Hackett 18. Quincy Adams Sawyer 19.

WATERBURY. — POLI'S THEATRE (Jean Jacques, mgr.): Rachel Goldstein 6; fair business. Robert B. Mantell's appearance in The Light of Other Days 7 was witnessed by large and well pleased audience. One of largest and most enthusiastic audiences of season welcomed Henrietta Crosman and her excellent co. in Sweet Kitty Bellairs 10. No Wedding Bells for Her 13.

TORRINGTON.—UNION THEATRE (C. C. Volkmann, mgr.): Charles K. Champlin Stock co. opened 10 to S. R. O.; pleased. Plays: The Westerner, The Ups and Downs of Life, 777, Only a Private, Wormwood, In the Heart of New York. A Child of the Slums 18. Why Girls Go Wrong 19. Daniel Sully in The Chief Justice 21.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Louis J. Russell very ably presented The Middleman 6; appreciative audience of good size. Garside, Condit and Mack Stock co. 10-15; satisfaction; paying business; specialties strong. Sky Farm 21.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Robert B. Mantell, with competent co., presented The Light of Other Days 10; good and well pleased audience. Mummy and the Humming Bird 11; creditable performance; small audience.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Harvey-Gage Comedy co. drew good houses 10-15; specialties presented are strong attractions. Prince of Pilsen 19. Daniel Sully 20.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Walter Perkins 7 pleased small house. Charles K. Champlin co. 17-22. Robert B. Mantell 26. Mamie Fleming co. 31-Nov. 5.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): No Wedding Bells for Her 10; S. R. O.; pleased. Eight Bells 20.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): Why Girls Go Wrong 14. Sky Farm 18.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Dolly Varden 6; fair house. The Mummy and the Humming Bird 8; fair audience. Her Lord and Master 15. Ghosts 21.==LYCEUM THEATRE (Daniel Humphries, mgr.): Happy Hooligan 6-8; fair houses. Over Niagara Falls 10-12; fair business. The Stain of Guilt 13-15. The Charity Nurse 17-19.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Lester Lonergan in Candida 8; fair, but very appreciative audience. Peggy from Paris 11. Field's Minstrels 13. In Old Kentucky 15.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Human Hearts 6; small but appreciative audience. Peggy from Paris 7; packed house; fine performance. Gagnon-Pollock Stock co. opened 10-15 in Sandy Bottom to fair business; good co. The Tenderfoot 17. The Village Parson 19. Harry Beresford 20. The Marriage of Kitty 21. Happy Hooligan 24. Dolly Varden 25. Adelaide Thurston 26. Sign of the Cross 27. West's Minstrels 28.==ITEMS: Preparations for Fall Carnival have begun and indications point to a successful week and large crowds.—The Lyceum opens at an early date, under management of Louis T. Chase and Walter H. Berry, and fine attractions have been secured.

ATLANTA.—GRAND OPERA HOUSE (H. L. and J. L. De Give, mgrs.): Human Hearts 7, 8; good performance and receipts. Adelaide Thurston in Polly Primrose 10, 11. Frank Dixon (lecture) 12 pleased excellent audience. The Tenderfoot 14, 15. Murray and Mack 17. West's Minstrels 18. Maude Adams in The Little Minister 19, 20. Sultan of Sulu 21, 22. ==BIJOU (Jake Wells, mgr.,): A Desperate Chance 17-22; very good co.; pleased large business. George Sidney in Busy Izzy 24-29.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, mgrs.): McFadden's Flats Sept. 23 pleased large house. Liberty Belles 27; capacity; well pleased. A Boy Wanted 1 failed to appear. Human Hearts 14. The Tenderfoot 18. Polly Primrose 24. Happy Hooligan 25. West's Minstrels 26. Miss Bob White 27. Howe's Moving Pictures 28. Sultan of Sulu 29.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Waff, mgrs.): Liberty Belles Sept. 29; good house; fair performance. Field's Minstrels 8; S. R. O. The Village Parson 12. Happy Hooligan 17. Human Hearts 18. Adelaide Thurston 21. West's Minstrels 25. Miss Bob White 26. Murray and Mack 27.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Village Parson 7; fair performance; small business. Faust's Minstrels 11. Adelaide Thurston 12. Murray and Mack 18. Marriage of Kitty 22. Happy Hooligan 28. The Fatal Wedding 31.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Field's Minstrels 5; first-class performance; S. R. O. Village Parson 6 pleased light house. Sign of the Cross 22. The Sultan of Sulu 24. Murray and Mack 25.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Field's Minstrels 7; good performance; S. R. O Happy Hooligan 14. Bettina Gerard in Marriage of Kitty 15.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Field's Minstrels 11; good performance; S. R. O. Village Parson 15. Happy Hooligan 20.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): Human Hearts 13. Adelaide Thurston 25. Happy Hooligan 26.

GRIFFIN.—OLYMPIA THEATRE (E. E. Walcott, mgr.): James Boys in Missouri 1; large house; pleased. Faust Minstrels 13.

ROME.—NEVIN'S OPERA HOUSE (Wade C. Hoyt, mgr.): Faust's Minstrels 15.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): A Runaway Match 4; topheavy house; co. good; satisfaction. Frederick Warde and Kathryn Kidder 13. Florence Roberts 14. Finnigan's Ball 18. Wedeman's Big Show (Fair week) 17-22.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Friend of the Family 1; good co. and house. Fatal Wedding 7; fair performance; small house. Heart of Chicago 12. Glittering Gloria 14. Girl from Chili 19.

ILLINOIS.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, mgr.): Under Southern Skies 3; very satisfactory and well pleased house. The Moonshiner's Daughter 5; first-class business. Arthur Dunn in The Runaways 7; S. R. O.; everything first-class except that voices did not reach desired standard. Old Arkansaw 8; receipts much in advance of ordinary Saturday night; cast excellent. Edward N. Hoyt 10; pleasing rendition of Hamlet; house, on account of stormy night, not as good as could be desired. Williams and Walker in In Dahomey; packed houses; Danville's large colored population always very liberal in patronage of colored cos.; performance very creditable. Who's Brown 13. Everyman 14. Denver Express 15. Stetson's U. T. C. 18. Buster Brown 21. Why Girls Leave Home 22. Out of the Fold 25. Dr. Jekyll and Mr. Hyde 28. Joseph Kennedy co. 31-Nov. 5. Human Hearts 8. 'Way Out West 9. De Wolf Hopper 10.==MEMORIAL HALL, SOLDIERS' HOME (W. L. Kelley, mgr.): Moonshiner's Daughter 6, matinee and evening; crowded houses; co. enthusiastically received. Mugg's Landing 13. Buster Brown 20. Out of the Fold 26. Katzenjammer Kids Nov. 3. Human Hearts 10.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Inez Forman in Romeo and Juliet (return) 5; fair house; good performance. Papa's Boy 6; jolly co.; pleased. One Night in June 8; medium co. and attendance. The Moonshiner's Daughter 9; good house; good melodrama. Arthur Dunn in The Runaways 10; big audience and enthusiastic. Show Girl 11; sparkling; bright; pleased good house. Ingomar 13. Hamlet 15. Out of the Fold 16. A Chinese Honeymoon 18. Buster Brown 19, 20.==ITEM: Charlie Dox, who takes one of the leading parts in The Runaways, is a Peorian. He spent Sunday calling on his many friends.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Ferris Comedians 2-9; immense business; above average repertoire co. Plays: Sherlock Holmes, Man's Enemy, The Scout's Revenge, The Two Orphans, The Little Minister, As You Like It, Cinderella, Our Strategists, His Wife's Sin, Papa's Boy 13. Buster Brown 15. Kennedy Stock co. 16-18. Peck's Bad Boy 19. Ellery's Band 20. Out of the Fold 21. One Night in June 22. Under Southern Skies 25. U. T. C. 29. Wilton Lackeye in The Pit 31.

AURORA.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Grampp, res. mgr.): Out of the Fold 3-5; good performance; fair business. Papa's Boy 4; light business; performance very poor. Inez Forman, supported by strong co., in Romeo and Juliet 6; fair house; good satisfaction. At the Old Cross Roads 7 pleased fair house. Denver Express 8; good business. Van Dyke-Eaton co. 10-15 to good business. New American Stock co. 16-22. Royal Chef 26. Siberia 28. Human Hearts Nov. 4.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): One Night in June 4; good co.; fair house. Everyman 5; excellent co.; remarkable play; beautifully staged and costumed; fair house. R. F. Rutledge co. 6-8; good co.; deserved better business. Plays: The Opera Singer, Pike County Folks, Dice of Death. Papa's Boy 11. Dr. Jekyll and Mr. Hyde 13. Out of the Fold 17. Flora De Voss co. 20-22. U. T. C. 27. American Stock co. 31-Nov. 5.==ITEM: R. F. Rutledge co. reorganized and rehearsed here.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. in Work and Wages 9-15; capacity every performance; co. strong. The Game of Life 16-22.==ITEMS: Two new members added to co. this week: W. A. McDowell, who was a favorite here last year, and Nelson Compston, engaged as stage director.—Milliard Reed left to return to Why Smith Left Home co., with which co. he was for two seasons.

SPRINGFIELD. — CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Buster Brown 2-4; fair co.; pleased good houses. Arthur Dunn in The Runaways 5; excellent co. and business. Hanlon's Superba 6-8 pleased fine business. James Kennedy co. 9-11; opened to packed house. The Moonshiner's Daughter 12. Hamlet 13. The Sambo Girl 14. The Southerners 15.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Old Cross Roads 4; good house; co. fine. Buster Brown 6; S. R. O.; excellent satisfaction. Hoosier Girl 7; light house; good co. Her Only Sin 12. East Lynn 15. Reaping the Harvest 21. Human Hearts 27. Sun's Minstrels 28. Hoyt's Bunch of Keys Nov. 1.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): James Kennedy co. 3-8 in Ostler Joe, Sheridan Keene, A True Irish Gentleman; good business. Buster Brown 5; S. R. O.; co. pleased. Williams and Walker 10. The Moonshiner's Daughter 11. One Night in June 15. Ferris' Comedians 17-22. Why Girls Leave Home 24. Superba 25. Out of the Fold 27, 28.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Papa's Boy 3; fair house. At the Old Cross Roads 5 pleased good house. Her Only Sin 6; fair house. Inez Forman in Romeo and Juliet 7; fair house. Hoosier Girl 8; good house. Wang 13. Williams and Walker 15. Who's Brown 20. Bird Center 21. U. T. C. 22.==ITEM: Inez Forman co. disbanded here.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Under Southern Skies 5; fair performance and house. At the Old Cross Roads 8; fair performance and house. Show Girl 9; excellent performance; S. R. O. Williams and Walker 13. Her Only Sin 15. Lighthouse Robbery 16. Chinese Honeymoon 17. Under Two Flags 22. R. F. Rutledge co. 24-26. Royal Chef 27. Siberia 30.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Everyman 7; well received; large house. Georgia Camp Meeting 8; fair performance and business. Papa's Boy 9; good house. Arthur Dunn in The Runaways 11 delighted full house. The Show Girl 12. Out of the Fold 13. Under Southern Skies 16. Chinese Honeymoon 19. Bird Center 20. Hamlet 21. Her Only Sin 22.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): The Moonshiner's Daughter 4; big business; scenery and support not as good as before. Was She to Blame 6; fair house; satisfaction. Stetson's U. T. C. 17. Why Girls Leave Home 21. Middleton Stock 27-29. Elwyn Strong in Dr. Jekyll and Mr. Hyde Nov. 1. The Two Orphans 3.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, Jr., mgr.): The Runaways 6; very large and enthusiastic audience. A Midnight Marriage 7; small audience; good production.==ITEM: Eagles' Carnival opened 10, Munday Carnival co. supplying attractions; business large; everybody pleased.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.): Irma Opera co. 5; good performance and house. Her Only Sin 7; good performance; fair house. Out of the Fold 9; splendid performance; good house. Warner Comedy co. 17-22. ==ITEM: Wallace Derthick signed to do advance for Holden's What Women Will Do co.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Thou Shalt Not Kill 6 failed to appear. Williams and Walker 9 more than pleased packed house. Ferris' Comedians 10-15 in Man's Enemy, The Little Minister, Two Orphans, Dr. Jekyll and Mr. Hyde, Hands Across the Sea. Buster Brown 16.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): One Widow Won 12 failed to appear. Eugene N. Hoyt in Hamlet 14. Why Girls Leave Home 18. Dr. Jekyll and Mr. Hyde 19. Reaping the Harvest 27. Out of the Fold 29.

DIXON.—OPERA HOUSE (Charles H. Eastman and E. M. Truman, mgrs.): Van Dyke-Eaton co. 3-8 in repertoire; fair business; poor co. At the Old Cross Roads 10; full house; A1 co.; highly appreciated. The Hoosier Girl 14. Her Only Sin 19.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Out of the Fold 8 failed to appear. One Night in June 11. Her Only Sin 17. Hoosier Girl 22. U. T. C. 26. Human Hearts 31. Irish Pawnbrokers Nov. 5.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Under Southern Skies 6; packed house; general satisfaction. Out of the Fold 9; good business. Johnny on the Spot 12. Her Only Sin 16.

PANA.—NEW GRAND (J. F. Given, mgr.): Dodge and Bowman Vaudeville co. 3-5; fair houses and co. One Widow Won 13. Why Girls Leave Home 15. Denver Express 20. Martin's U. T. C. 21. Out of the Fold 25.

OLNEY.—HYATT'S OPERA HOUSE (E. Z. Bower, mgr.): Sandy Bottom 8; good performance and business. Stetson's U. T. C. 11; good co. and business. Wife in Name Only 25. Old Arkansaw Nov. 4. Champ Clark 18.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): Under Southern Skies 4; fine attraction; excellent satisfaction; capacity. Little Red School House 10 failed to appear. Denver Express 13. U. T. C. 18.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Bowland, and Clifford, lessees): At the Old Cross Roads 9; full house. Quincy Adams Sawyer 10; fair audience. Hoosier Girl 16. Her First False Step 23. Why Smith Left Home 26.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): Under Southern Skies 7; turned people away. Her Only Sin 14. Van Dyke-Eaton co. 17-22. Siberia 29. The Flints (hypnotists) Nov. 1, 2.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Under Southern Skies 8; splendid satisfaction; receipts, $341.75. Why Women Sin 27. Irish Pawnbrokers Nov. 2.

CHARLESTON.—THEATRE (T. G. Chambers, mgr.): Old Arkansaw 7; good co. and business. Was She to Blame 10; poor house and co. Dodge-Bowman Amusement co. 13-15. Why Girls Leave Home 19.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Denver Express 4; fair performance; packed house. Johnny on the Spot 10. Ingomar the Barbarian 14.

FAIRBURY.—CENTRAL OPERA HOUSE (Phil Wade, mgr.): Johnny on the Spot 8; fair business and performance. The Heaglers 20. The Hoosier Girl 25.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): New American Stock co. 6-8; fair co. and houses.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): The Runaways 8; S. R. O.; many encores.

CLINTON.—RENWICK OPERA HOUSE (J. C. Sabin, mgr.): Moonshiner's Daughter 7; satisfied large house. Everyman 11. One Widow Won 14.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): The Flints (hypnotists) to nightly capacity 3-8. Jekyll and Hyde 24.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Out of the Fold 7 pleased fair audience; very strong attraction and co.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): Ferguson's Jubilee Singers (lecture course) 7; capacity.

MOLINE.—WAGNER OPERA HOUSE (R. W. Hamilton, mgr.): On a Night in June 9; good business; pleased.

MATTOON.—THEATRE (Charles Hogen, mgr.): Was She to Blame 8 pleased good house.

INDIANA.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Papa's Boy 29; small audience; poor performance. Our New Minister 7; third presentation here; crowded house; excellent satisfaction. Ernest Hastings in minister's role carried off actor's honors. A Boy of the Streets 13.==ITEMS: Harry Benham, of this city, a member of the chorus in the Peggy from Paris co., and Miss Cooke, also in the same chorus, were married in Boston, announcements reaching here yesterday.—Eddie Jackson, of Goshen, contracting agent with the Western Gentry Dog and Pony Show, and Creedy Primrose, of the same enterprise, will take a farce comedy co. on the road next month.—Friends of James Carew, who was born here and spent his school days in this city, are much interested in his advancement to leading man with Maxine Elliott in Her Own Way.—Interest is likewise shown in Robert J. Wurster, who has just completed a course at the Stanhope-Wheatcroft Dramatic School, and who is a member of the Manhattan Theatre co.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): Our New Minister 5; two audiences; packed theatre to doors; play lost none of its attractiveness since last season; audiences demonstrative in appreciation. Dr Arnold 9 mystified large audience and will return 16. Everyman 18. The Holy City 22.==THE GRAND (E. L. Kinneman, mgr.): Dora Thorne 7, 8; good patronage and pleased. At Cripple Creek 11; two good houses; good performances. Chicago Tramp 12. In the Shadow of the Gallows 20. Sandy Bottom 21, 22. Katzenjammer Kids 27. 'Way Out West 29.==ITEMS: New vaudeville house to be known as Crystal Theatre will be opened to public 24. House is under management of John Ammons and two performances will be given daily at cheap prices.—Pawnee Bill's Wild West Show was greeted by large audiences 8.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): The Runaways 4; good co. and house. Thou Shalt Not Kill 5 canceled. A Midnight Marriage pleased good house 6. Flood Tide pleased two good houses 8. Dodge-Bowman co. pleased good house 10; fair houses 11, 12. Everyman 13. The Southerners 14. Stetson's U. T. C. 15. Howard Hall in The Waif's Paradise 17, 18. Wife in Name Only 21. Old Arkansaw 22. Buster Brown 24, 25. In the Shadow of the Gallows 26, 27. The Hoosier Girl 28, 29. Frederick Wadre and Kathryn Kidder 31.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Chauncey Olcott in A Romance of Athlone 10 pleased fair house. Howard Stock co. 11-22 opened in Home, Sweet Home to fair house.==PEOPLE'S (Pedley and Burch, mgrs.): Stetson's U. T. C. 8 drew well. George Sidney in Busy Izzy 9; packed house; satisfaction. Sandy Bottom 10; light business. A Waif of Paradise 16.==ITEM: Manager Pedley is building a $50,000 Opera House at Owensboro, having abandoned the project of erecting one at Vincennes, at least for the present.

RICHMOND.—NEW PHILLIPS THEATRE (O. G. Murray, mgr.): Camille 8 pleased good business. Arkwright and Richmond Stock co. 10-15 canceled. Wife in Name Only 19. Edward Waldman co. 29.==GENNETT THEATRE (Ira Swisher, mgr.): Eva Tanguay in The Sambo Girl 7 pleased capacity. The Southerners 13 canceled. To Die at Dawn 14. 'Way Down East 20.==ITEM: 21 the Gennett Theatre will be closed for 15 days for decorating, painting, etc. The theatre will also be reseated in latest style.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Season opens 15 with Eva Tanguay in The Sambo Girl.==AUDITORIUM (Harry G. Sommers, mgr.): Katzenjammer Kids 3; fair house. Flood Tide 4; drew well. Our New Minister 8; two good houses; fair satisfaction. Ashland Dramatic co. 10-15; big business. Plays: Her Fatal Error, The Black Flag, Sealed Lips, A Seaside Romance, Her Lord and Master, A Woman of Society, The Sleeping City.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank H. Stouder, mgr.): Brandon Evans Stock co. 3-7. Plays: Sabin Maiden, Shadow of the Law, Man in the Barrel, Tennessee's Partner, Queen's Council; good business and co. Quincy Adams Sawyer 8; excellent co.; two well pleased houses. Dowing, Chakers and Kasmir 10-12 in comedy, vaudeville and operetta. Quinlan and Wall's Minstrels 14. Rudolph and Adolph 15. Ashland Dramatic co. 17-22.

MADISON.—GRAND OPERA HOUSE (Graham and Scheick, mgrs.): My Wife's Family 6; good co.; S. R. O. Crescent Comedy co. 10-15; fair co.; good business. Plays: Utah, Hand of Man, Brother's Crime, Race for Congress, Soldier's Sweetheart, Jessie James, Alfred Beveridge 18. Hoosier Girl Nov. 8. Martin's U. T. C. 12. Cutter and Williams Stock co. 14-19.

FRANKFORT.—BLINN THEATRE (E. Langebrake, mgr.): Humpty Dumpty 5, 6; fair co. and business. Edward N. Holt in Hamlet 8; splendid satisfaction; co. and business good. Mugg's Landing 11; fair co. Sandy Bottom 14. My Wife's Family 15; two performances. Old Arkansaw 17. The Holy City 21. Chicago Tramp 22; two performances.

HUNTINGTON.—HARTER'S OPERA HOUSE (Ed Harter, mgr.): Chicago Tramp 5 pleased good business.==ITEM: New Huntington Theatre is rapidly nearing completion and will be opened by Maude Adams Nov. 9. Opening of our new theatre will be one of greatest society events in history of this city.

LOGANSPORT.—DOWLING THEATRE (John E. Dowling, mgr.): Flood Tide 8; very poor co. and business. Mugg's Landing 10; poor co.; very poor business. Denver Express 12. Old Arkansaw 14. A Chicago Tramp 15. Everyman co. 19. Her First False Step 22.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Edward N. Hoyt in Hamlet 6; excellent performance; fine business. A Chicago Tramp 13. Sandy Bottom 17. W. W. Downing 19. Fogg's Ferry 21. Arkwright in Richmond 24-26. A Fairy Princess 27. In the Shadow of the Gallows 28. Holy City 29.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Dodge and Bowman co. 6-8; business and performance good. Stetson's U. T. C. 14. Everyman 15. Humpty Dumpty 19. Old Arkansaw 21. Chicago Tramp 25. In the Shadow of the Gallows 26.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Dora Thorne 5; best of satisfaction; good business. Fogg's Ferry 11; fair house; pleasing entertainment. Downing, Chakers and Kasmir 15. Sandy Bottom 20. Missouri Girl Nov. 3.

ANDERSON.—GRAND OPERA HOUSE (C. C. Foos, mgr.): Fogg's Ferry 8 pleased well filled house. Her First False Step 20. Buster Brown 22. Mark Hayden co. 24. Superba 27. Shadow of the Gallows 29. On the Bridge at Midnight 31.

LA PORTE.—HALL'S THEATRE (M. R. Marks, mgr.): Edward N. Hoyt in Hamlet Sept. 29; good co. and house. Faust 3; performance good; large house. Flood Tide 4 canceled. 'Way Out West 12. Michael Strogoff 29.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Ed Anderson in The Midnight Flyer 6; good co. and house. A Breezy Time 11. Le Roy and Hooper in Montana Nell 15. Michael Strogoff 28.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Our New Minister 6 pleased capacity. Downing, Chakers and Kasmir co. 8; good house; poor co. A Breezy Time 13. The Holy City 15.

ANGOLA.—CROXTON OPERA HOUSE (R. A. Willis, mgr.): Midnight Flyer 4; fair co.; good business. C. E. Tomlinson co. 10-15 opened in In the Shadow of the Guillotine to packed house; well pleased. Little Red School House 28.

HAMMOND.—TOWLE'S OPERA HOUSE (James Wingfield, mgr.): Quincy Adams Sawyer 9; entire satisfaction; packed house. Why Smith Left Home 10. Siberia 23. Sandy Bottom 30.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Chicago Tramp 7; good house; splendid satisfaction. 'Way Out West 25. Was She to Blame 27. Fogg's Ferry 31.

WASHINGTON.—SPINK'S OPERA HOUSE (Frank Greene, mgr.): Christie Brothers' Minstrels 12; business poor; performance fair. Stetson's U. T. C. 13; performance good; business fair.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Salisbury Family Orchestra 7 pleased capacity. Why Smith Left Home 15. Everyman 21. The Flints (hypnotists) 24-29.

PERU.—WEBB OPERA HOUSE (Fred B. Webb, mgr.): Our New Minister 4; big business; pleased. Mugg's Landing 7; good business. Dora Thorne 11; good advance. Holy City 19. 'Way Out West 26.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): At Cripple Creek 8, matinee and evening; pleased very good houses.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Howe's Moving Pictures 3 pleased good house.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Holy City 5; good performance; poor house. Quinlan and Wall's Minstrels 15.

ALBION.—HOWARD'S OPERA HOUSE (George Russell, mgr.): Mugg's Landing 5 pleased fair house. Breezy Time 10; mediocre co. Michael Strogoff 26.

NEW HARMONY.—THRALL'S OPERA HOUSE (Arthur Fretagert, mgr.): Sandy Bottom 12.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Sandy Bottom 15.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (J. L. Alton, mgr.): Madison and Hopkins 3, 4; performance among best played here; attendance small. For Mother's Sake 21. Charles B. Hanford 25. Little Homestead 28. Richards and Pringle's Minstrels 31.==ITEMS: Parker's Amusement co. 3-8; one of the best street carnivals that has ever performed here; attendance was large all week.—Sells and Down's Circus 8; good circus; well attended.—Last Rose of Summer, which was billed here for 6, did not perform on account of high water, it was impossible for them to reach here.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): Wizard of Wall Street 10 canceled.==ITEM: Allen's New Orleans Minstrels 5 (under canvas); good show; big crowd.

ARDMORE.—ROBINSON'S OPERA HOUSE (John F. Robinson, mgr.): Last Rose of Summer 12.==ITEM: Morris and Rowe's Shows, water bound, did not appear 6.

DURANT.—WILSON OPERA HOUSE (J. L. Wilson, mgr.): Tried for Her Life 7; good co. and house. Rudisill Concert co. 27.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Esther, the Beautiful Queen (local) 6, 7; good houses; thoroughly enjoyable. Was She to Blame 8; satisfactory co. and business. Under Southern Skies (formal opening) 12. The Gay Matinee Girl 13.==ITEMS: Ottumwa Korn Karnival 3-8 brought large crowds to city; shows only fair in quality.—E. M. Fritz, who directed musical department of Sells and Downs' Circus this season, accepted position as manager of Rapides Theatre, Charlestown, La. Mr. Fritz managed the Masonic Opera House, Oskaloosa, Ia., several seasons.—Manager J. F. Jersey, Mrs. Jersey, and daughter Myrtle spent several days this week in Oskaloosa. Mr. Jersey was looking after his interests there in the Masonic Opera House.—C. Addison Squire, of New York, directed the cantata Esther and exhibited some ability as an organizer.—"Stormy" Jordan, of this city, formerly proprietor of the Corn Exchange Saloon, otherwise advertised as the "Road to Hell," will be depicted as the principal character in The Missourians, a play that will shortly be presented in New York. Mr. Jordan's eccentricities are widely known. He is a total abstainer, and invariably gave the thirsty customer who called for his best a drink of water while Iowa was a temperance State. Mr. Jordan spent many happy hours in prison for violating the liquor law. AUSTIN J. MUMMERT.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): At the Old Cross Roads 14. North Brothers' Comedians 24-31.==ITEMS: Alton Packard, well-known cartoonist and entertainer, was caller at the home of writer 9, being en route to fill an engagement in Northern Iowa from Madison, Wis. Mr. Packard's time is booked until Spring, from New England to the coast.—Ellsworth College lecture course opens in November, first number being Dr. Russell H. Conwell, to be followed by Katherine Ridgeway Concert co., Alton Packard, Sam Gilliland, and a demonstration with radium and of wireless telegraphy. The remaining numbers are to be given at the Metropolitan Opera House.—Tom L. Phillips, in advance of At the Old Cross Roads, was a caller at

the office of the writer 7, and a pleasant chat on matters dramatic and otherwise was enjoyed.—The writer and wife leave 12 for a visit at the World's Fair at St. Louis.—Mrs. Howard Lyman, the wife of one of the Lyman Twins, playing At the Races this season, has been critically ill at Mercy Hospital in Des Moines, suffering from blood poisoning.
FRANK E. FOSTER.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): Bird Center 6 delighted large audience; excellent co. The Show Girl 13. Walker Whiteside in David Garrick's Love 15. Eva Tanguay 18, 19. Nat Wills 26.——GRAND OPERA HOUSE (William Foster, mgr.): Over Niagara Falls 6-8; good performance and business. Tillie Olson 10-12 opened to good business; capital co. Human Hearts 13-15. North Brothers' Comedians 17-22.——LYCEUM (H. S. Quentmeyer, mgr.): Beware of Men 6-8 pleased large house. The Jewess 10-12; satisfaction; good business. Mysterious Mr. Brown 13-15.——ITEM: Nina Ethel Lyman, wife of Howard Lyman, an actress who was with The Twins at the Races, is very ill at Mercy Hospital suffering from blood poisoning. She was taken ill two weeks ago while co. was playing in this city. It is feared she will not recover. Her husband has been sent for.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Walker Whiteside in David Garrick's Love 4, 5; undeservedly light house; star never appeared to better advantage; excellent supporting co. My Daughter's Husband 6 and A Gay Matinee Girl 7 drew good business and pleased. Buster Brown 8, matinee and evening, delighted large audiences. At the old Cross Roads 12. Under Southern Skies 15. Papa's Boy 17. Human Hearts 19. Yon Yonson 21. Johnny on the Spot 22. Chinese Honeymoon 24. Edwin N. Hoyt in Hamlet 25.——ITEM: John B. Henderson, manager of Greene's, left 8 for his ranch in Nebraska.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Angel's Comedians 6-8, 10-12. Plays: In His Power, Woman Against Woman, A Wild Goose Chase, A Jealous Wife, Sunset Mines, East Lynne; fair satisfaction; small business. Walker Whiteside in David Garrick's Love 14. Under Southern Skies 20; advance sales excellent. Jack Hoeffler Shows 26-29.——ITEM: R. M. Harvey, manager of Grand, will complete his duties for season with Barnum and Bailey about Nov. 1 and will return to resume active management of Grand.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Everyman 6; good satisfaction; fair house. Under Southern Skies 9; packed house; good performance. Papa's Boy 10; fair patronage. The Runaways 12. Out of the Fold 14. Human Hearts 16. Ellery's Band 17. Under Two Flags 18. Bird Center 19. Chinese Honeymoon 20. Buster Brown 21, 22. Her Only Sin 23. Henderson Stock co. 24-29. Gus Sun's Minstrels 30. Why Women Sin 31.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Entire house sold for Union Entertainment Course (under auspices of Public Schools and Western Union College) as follows: Government Official Indian Band Concert 18, Oral Samuel Gray in Three P's in a Pod Jan. 31, Frank Dixon in The Threat of Socialism March 10, George Crampion Concert co. March 28. Seats sold all reserved for entire course.

MUSCATINE.—GRAND OPERA HOUSE (Direction Chamberlin, Kindt and Co.; res. mgr., Frank Hurst): Kennedy's Players 3-8 pleased satisfactory business in The Octoroon, The Midnight Express, Two Jolly Tramps, Another Man's Wife, Faust, A Dash for Liberty, and Tom Sawyer. Under Southern Skies 10; splendid performance; capacity. Gay Matinee Girl 11. Buster Brown 12.

MASON CITY.—WILSON THEATRE (C. D. Wilson, mgr.): Jolly American Tramp 4; fair business. Romeo and Juliet 7 canceled. Two Little Waifs 12. At the Old Cross Roads 15. Yon Yonson 18. Mat Kusell Opera co. 19-21. Irish Pawnbrokers 27. Jewel of Asia 29. Ole Olson Nov. 5. That Little Swede 8. Her Only Sin 9. Quincy Adams Sawyer 12.

SIOUX CITY.—NEW GRAND Woodward and Burgess, mgrs.): Sousa's Band 2 delighted two full houses. Human Hearts 4. Bird Center 7; most clever co.; large and appreciative audience. Slaves of the Orient 8; satisfactory house and performance. A Jolly American Tramp 9; capacity. Walker Whiteside 11, 12. Fablo Romani 14, 15.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Kennedy Players 10-15 in Octoroon, Midnight Express, Two Jolly Tramps, Another Man's Wife, Faust, A Dash for Liberty, Tom Sawyer. Edwin N. Hoyt in Hamlet 17. Ellery's Band 18. Out of the Fold 19. Midnight Marriage 21. Under Southern Skies 26. Stetson's U. T. C. Nov. 1.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Slaves of the Orient 4, 5 pleased fair houses. Wood and Ward in Two Merry Tramps 10 pleased full house. Jack Hoeffler Stock co. 13-15. Under Southern Skies 19. Yon Yonson 20. Human Hearts 21. Chinese Honeymoon 25. Irish Pawnbrokers 28.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Good production of Dr. Jekyll and Mr. Hyde 8; excellent business. In Louisiana 10; average attraction; good business. Was She to Blame 12. Guy Hickman's Comedians 13-15. Michael Strogoff 21. Ingomar 24. Her Only Sin 27.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): Over Niagara Falls 10; fair business, account rain; performance one of best ever here; people delighted. Columbia Opera co. 20. Two Merry Tramps 27. Was She to Blame 15. Mahara's Minstrels 21.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): North Brothers co. 4-8 (except 7). Plays: Man from Out West, Quaker Tragedy, Russian Slave, East Lynne, Braving the World; fair co. and patronage. Buster Brown 7 drew well and pleased. Runaways 14. Bird Center 18. William Morris 22.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Columbia Opera co. Sept. 27; good co.; pleased well. Slaves of the Orient 30; fair co.; pleased well. Flannigan's Alley 1; co. fair; pleased fairly well. Two Merry Tramps 8; fair co.; pleased fairly well.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, mgr.): The Little Homestead 8; good house and performance. Joseph De Grasse in Merchant of Venice 17. Columbia Opera co. in Dorothy 21. Two Merry Tramps 26. Jack Hoeffler Show 31-Nov. 5. Papa's Boy 9.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Columbia Comic Opera co. in Dorothy 10 pleased good business. Two Little Waifs 14. Haskell's Indian Band (Lecture Course) 27. A Breezy Time 28. Over Niagara Falls Nov. 1.

MISSOURI VALLEY.—NEW THEATRE (Will Smith, mgr.): Shaw Stock co. 3-8; poor business and performances. Plays: Our Irish-American Cousin, Forgiven, East Lynne, Uncle from Japan, American Girl. Under Two Flags 10. Over Niagara Falls 17.

ONAWA.—OPERA HOUSE (William D. Brown, lessee and mgr.): Beach and Bower's Minstrels 22.——ITEM: Manager Brown is in Cedar Rapids this week, attending meeting of National Bill Posters' Association, to which he belongs.

CHEROKEE.—GRAND OPERA HOUSE (Frank T. Brunson, mgr.): Human Hearts 5; capacity; A1 co. Columbia Opera co. 12. Two Little Waifs 15. At the Old Cross Roads 18.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Littlet Homestead Sept. 15 pleased small house. A Breezy Time 15. Matinee Girl 22. Thelma 27.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Matt Kusell Attraction 13-15 canceled. Irish Pawnbrokers 26. Indian Band (Decorah Lecture Course) Nov. 4.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): A Jolly American Tramp 3; poor co.; light business. Extravaganza co. 17, 18 canceled. A Son of Rest 25.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransom, mgr.): Jack Hoeffler Shows 10-12; good houses; general favorites. Under Southern Skies 18.

ALGONA.—CALL OPERA HOUSE (C. C. Call, mgr.): Little Homestead 29; better than a $400 house; excellent satisfaction.

ALBIA.—KING'S OPERA HOUSE (Payton and Swearenger, mgrs.): Guy Hickman co. 10-12. Ingomar 22. Was She to Blame 25. Her Only Sin 28.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, mgr.): Wood and Wade in Two Merry Tramps 18.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Michael Strogoff 9 pleased good house. Over Niagara Falls 16.

KANSAS.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): An Aristocratic Tramp Sept. 19; good business and co. Marie Dale co. 20-24 pleased good houses. Lyceum Stock co. 26-1 failed to please and canceled engagement after 28. The Minister's Son 3; big house; delighted. For Mother's Sake 5 pleased fair house. A Little Outcast 13.——WILLIAMS' OPERA HOUSE (F. Lee Williams, mgr.): Human Hearts Sept. 24; capacity; more than pleased. A Hidden Crime 26 pleased large and appreciative audience. Mahara's Minstrels 27 pleased crowded house. The Wayward Son 5 pleased capacity. Frederick Rella in Dr. Jekyll and Mr. Hyde 12. Marion Anderson and co. 14, 15.——ITEM: Manager Williams has new novel and very attractive sign in form of electrical three sheets, which illuminates Main Street in front of Opera House.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Marie Dale co. closed successful engagement 3-8; excellent co.; capacity each night. A Little Outcast 99; S. R. O.; best of satisfaction. On the Suwanee River 10. Wormwood 14. Two Little Waifs 15. Under Southern Skies 16.——AUDITORIUM: Sousa's Band captivated large and appreciative audience 5. His new march, "Jolly Jack Tar," met with popular applause. It is evident Sousa is the "glorified ideal of the military band."
DAVID J. AUGUST.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell, mgr.): North Brothers' Comedy co, 3-5. Plays: Utah, Driven from Home, The Hand of Man; good houses; fair co. A Wayward Son 6; fair house and co. For Mother's Sake 8; large house; well pleased. Dr. Jekyll and Mr. Hyde 13. Little Outcast 15. Haskell Indian Band 17. Under Southern Skies 20. Little Homestead 21. Irwin Blamkall co. 24-29.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Morey Stock co. 3-8 in The War on Wealth, Faust, Risen from the Ranks, Circus Day, Cleopatra, By Honor Bound, In Dixie Land; good performances and business. A Runaway Match 13.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): An Aristocratic Tramp 5; fair co. and business. Pretty Peggy 6; excellent co.; good business. Mahara's Minstrels, matinee and night, 8; good co. and business.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Wade and Ward's Minstrels 4; fair performance and business. Pretty Peggy 5; large and well pleased audience. An Aristocratic Tramp 8; co. and business good.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): The Wayward Son 4; good co. and business. For Mother's Sake 6; excellent co.; good business. Hooligan's Troubles 8; very poor co.; fair business.

PARSONS.—EDWARDS OPERA HOUSE (W. C. McKee, asst. mgr.): Hidden Crime 6; good co. and business. For Mother's Sake 15. Dr. Jekyll and Mr. Hyde 19. Little Outcast 22.

WILMINGTON.—OPERA HOUSE (H. G. Toler, mgr.): An Aristocratic Tramp 7 pleased well filled house. Sousa's Band Nov. 18.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Crosgrove Concert co. 7; light business. Under Southern Skies 18.

HERINGTON.—OPERA HOUSE: Mahara's Minstrels 4; good co. and business. A Runaway Match 15. Lyman Brothers in At the Races 21. In Louisiana 27.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Howard-Dorset co. 3-8; large audiences; pleased; specialties high-class. Plays: Why Jones Left Home, Golden Giant Mine, The Boy Tramp, The Man from Mexico, A Noble Sacrifice, The Two Orphans, A Trip to Bombay. Christy Brothers' Minstrels 11; slim attendance; poor performance. Howard Stock co. 17-22. Liberty Belles 25. Girl from Dixie 31. Moonshiner's Daughter Nov. 1.——ITEMS: Excavation for new theatre is taking place.—The Elks' Fair netted them the neat sum of $1,500.

RICHMOND.—GRAND OPERA HOUSE (Jouett and Baxter, props.): Barlow and Wilson's Minstrels 4; poor performance; small house. A Thoroughbred Tramp 6; splendid performance; fair house. Twelfth Night 11.——WIGGINS' OPERA HOUSE (E. S. Wiggins, mgr.): My Wife's Family 3; fine attraction; house comfortably filled; local theatregoers say it is best attraction we have had in years. To Die at Dawn 11.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Christy Brothers' Minstrels 10; fair performance; good audience. Twelfth Night 14. Thoroughbred Tramp 21. Woodruff Stock co. 24-29.——ITEM: The English Theatre (F. R. Hallam, mgr.) will be opened 24-29; opening piece for two nights not yet announced. In the meantime Howard-Dorset Stock co. will occupy house 17-22.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Black Patti Troubadours 6; good business. Howard-Dorset co. opened 10-16 to capacity; co. favorites in Paducah and record S. R. O. business will prevail. Charles B. Hanford 17. Ellery's Band 22. The Forbidden Land 26. At Cripple Creek 27. McFadden's Flats 28. Liberty Belles 29. Howard Stock co. Nov. 1-6. The Girl from Dixie 5.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus.-mgr.): Charlotte Burnett in Twelfth Night 10 pleased large audience. To Die at Dawn 12; good co.; fair business. Liberty Belles 21.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Why Girls Leave Home 7 pleased fair business. Hays and Sanford's Minstrels 14.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Mayo and Taylor, mgrs.): Peck's Bad Boy 7; big business; good satisfaction. Christy's Minstrels 15.

SOMERSET.—GEM OPERA HOUSE (Thomas M. Thatcher, mgr.): Thoroughbred Tramp 10; good house; good performance.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Barlow's Minstrels 4; good performance; large audience. Gertrude Ewing Repertoire co. 5-9. Plays: A Minister's Love, A Connecticut Marriage, Camille, In the Shadow of the Czar, A Divorce Case; excellent attractions; small crowds. In Darkest Russia 9; good performance; medium crowd. At the Sign of the Cross 10. Lyric Opera co. 11-13. Tim Murphy 14. Al. Wilson 15. Black Patti 16. The Girl from Dixie 17. House dark 18. Maloney's Wedding 19. Marie Dale co. 20-22. McFadden's Row of Flats 23. Amelia Bingham 24. Thou Shalt Not Kill 25. Maher Repertoire co. 26-29.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Maloney's Wedding 6; fair performance; good house. Hello, Bill 7; good performance; fair house. Al. H. Wilson 10; good performance; capacity. Candida 15. Alphonse and Gaston 17. Tim Murphy 19. Al. G. Field 22. Peggy from Paris 24. A Boy Wanted 28. W. B. Patton 31.——UNIVERSITY LYCEUM: Dr. George Waverly Briggs, lecturer, subject, "The American Girl," 12.

THIBODAUX.—OPERA HOUSE (Frank Hoffmann and Sons, mgrs.): Brown Comedy co. 6-8 in Was She to Blame, My Partner, Uncle Josh, East Lynne; good co. and business. Maloney's Wedding 9; splendid business; co. poor. Alphonse and Gaston 18. Robinson Theatre co. 19-23. Barlow's Minstrels 29, 30. By special arrangement Manager Hoffmann has secured Lester Lonergan in Candida 16.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): Barlow's Minstrels 3; packed house; performance good. Lyric Opera co. 22, matinee and night; good performances; fair patronage. Black Patti 12. Al. H. Wilson 14. Sells and Downs' Circus 14.

FRANKLIN.—AUDITORIUM (Able and Borah, mgrs.): Season opened 5 with Hello, Bill; pleased fair audience. Maloney's Wedding 11. Brown's Stock co. 17, 18. Alphonse and Gaston 21. Human Hearts 23. Village Parson 30.

MORGAN CITY.—EVANGELINE THEATRE (S. Loeb, mgr.): Maloney's Wedding 10; poor performance; good house. Brown Comedy co. 15, 16. Alphonse and Gaston 20. Uncle Josh Perkins 23. Rolson Stock co. 28-30.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Maloney's Wedding 7; fair house and co. French new sensation, At the River; S. R. O.; co. poor.

NEW IBERIA.—VENDOME OPERA HOUSE (A. B. Murray, mgr.): Maloney's Wedding 12. Uncle Josh Perkins 16. Candida 17.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): May Fiske Comedy co. closed 3-8 to big business, presenting to well pleased audiences A Soldier's Sweetheart, Power of the Cross, Queen of Shanty Town, Nellie the Newsgirl, M'liss, Thelma, Ten Nights in a Bar Room, As You Like It, Lady Peggy; co. and performance good; specialties fine. Ezra Kendall in Weatherbeaten Benson 10; fair and pleased audience; good co. Mildred Holland in Triumph of an Empress 11, 12; good business; co. excellent. Cook-Church co. 17-22. Bennett-Moulton 24-29. Nance O'Neil 31, Nov. 1. Richard Golden in Common Sense Brackett 2. Jere McAuliffe Stock co. 3-5.——CITY HALL, OLDTOWN: Woodman and Jordan, mgrs.): Paulin (hypnotist) opened 10-15 to good business. Foudray's Comedians 19. Farland the banjoist 25. Stetson's U. T. C. 7.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Marie Wainwright, supported by well balanced co., presented Twelfth Night 7; small but well pleased audience; piece finely mounted; good performance. Bennett-Moulton co. 10-15; good business; pleased. Plays: A Daughter of the People, The Lyndon Bank Robbery, The Fatal Coin, Shadowed Lives, A Jealous Wife, Shipwrecked, Side Lights of New York, The Belle of Virginia; specialties introduced by Madame Flower, who scored heavily, and J. Arthur O'Brien and Lorette; co. good. A Cracker Honeymoon 24. Dot Carroll co. 27-29. Clara Turner co. 31-Nov. 5.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Ezra Kendall in Weatherbeaten Benson 8; good business; excellent performance. Mildred Holland in Triumph of an Empress 10 delighted small house. May Fiske co. 11, 12, in Power of the Cross, A Soldier's Sweetheart, M'liss, Thelma; good co.; large audiences. Marie Wainwright in Twelfth Night 13 pleased good house. The Middleman 18. A Cracker Honeymoon 22.——ITEM: Burns and Favor will produce their comic opera, King Pepper, for the benefit of the Unitarian Society 19, 20. Cast will contain sixty local people.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Ezra Kendall in Weatherbeaten Benson 6 enjoyed by big house. Mildred Holland in Triumph of an Empress 7; especially good; attendance fair. Marie Wainwright in Twelfth Night 8; fair business. Cook-Church Stock co. 10-15 in The White Squadron, Paul Kauvar, Sergeant James, Land of the Midnight Sun, Du Barry, A Ride for Life, East Lynne, An Actor's Romance, Midnight Alarm; big business; co. good. Daniel Ryan Stock co. 17-22. Nance O'Neill 26. The Girl from Kay's 28, 29.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Bennett-Moulton co. closed good week 3-8, presenting last few days Belle of Virginia, Shadowed Lives, Fatal Coin, Lyndon Bank Robbery, Outcasts of Society, Sidelights of New York, Bicknell Young, C. S. B. (local) 9. Marie Wainwright in Twelfth Night 12. Louis J. Russell 14. Dot Karroll 17-22. Clara Turner 24-29 (except 28). Richard Golden in Common Sense Brackett 28. Nance O'Neil Nov. 3. Edward Blondell in A Lost Boy 5.

LEWISTON.—EMPIRE THEATRE (James A. O'Brien, mgr.): The Mummy and the Humming Bird 6 pleased fair audience. Ezra Kendall in Weatherbeaten Benson 7 disappointed good house. Mildred Holland in Triumph of an Empress 8; fair house. Marie Wainwright in Twelfth Night 10; small business. Daniel Ryan co. 11-15 opened to good house. Bennett-Moulton co. 17-22. The Girl from Kay's 24. A Cracker Honeymoon 25. Nance O'Neil 26, 27.

BRUNSWICK.—TOWN HALL THEATRE (Harvey J. Given, agent): Du Berg Comedy co. 3-5 canceled. Eaton's Orchestra 12. Bennett-Moulton co. 24-29.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): A Royal Slave 6; pleasing co.; big business. Over Niagara Falls 8; fair performance and business. Myrkle-Harder Stock co. 10-15 opened to a packed house with At Risk of His Life, continuing to big business. Other plays: The Slave Girl, A Quaker Tragedy, The Child Stealers, Lost on the Pacific; excellent co. and specialties. Davis U. T. C. 21 canceled. Who-What-When Minstrels 21. Vogel's Minstrels 22. Murray and Mackey Stock co. 24-28. Girls Will Be Girls 29. Buster Brown Nov. 2. Strollers 3. Arizona 5.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Murray and Mack in An English Daisy 6; good performance and business. Dolly Varden 7; excellent performance; fair business. Foxy Grandpa 8; two performances; good business and co. C. W. Park's Stock co. 10-15 opened with Slaves of Russia to S. R. O. Other plays: Lost and Found, The Convict's Daughter, Lost Paradise, East Lynne, Tom Sawyer, Tracy the Outlaw; good co. and business. Babes in Toyland 17. Her Lord and Master 20. Ghosts 22.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Down on the Farm 7; small audience; poor performance. Arnold Stock co. opened 10-15 in A Daughter of Satan to good business; co. and performance fair. Stetson's U. T. C. 17 Vogel's Minstrels 24. A Trip to Chinatown 25.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Phalen's Musical Comedy co. 6-8; at last we have something new and at same time one of best musical cos. ever seen in this city; several excellent singers; stage effects good; attendance fair. Quincy Adams Sawyer 12; excellent co.; fine stage settings; good attendance. Robert B. Mantell 13. Katherine Willard 14. Mummy and the Humming Bird 15. Roe Stock co. 17-22. Mrs. Wiggs of the Cabbage Patch 18. Nance O'Neil 20.——BIJOU (Henry Myers, mgr.; Lowell Mason, res. mgr.): Queen of the White Slaves 6-8; play most sensational; elaborate stage settings and costumes; S. R. O. houses; co. fair. Little Church Around the Corner 10-12; play well staged; excellent co.; met with much favor. William Bramwell 17-19. A Doctor's Crime 20-22.——ITEMS: Shepard's Pictures will be the Sunday attraction at the Academy during the strike.—Arthur Griffin, of the Roe Stock co., is a native of this city.—A local stock co. has been organized in this city, composed of local players. William Dillion, of the Academy, will coach them.

LYNN.—ITEMS: The work on new theatre is progressing, slowly and will not be completed before Thanksgiving Day, if then.—Plans for new theatre are now in the hands of local architect for house with seating capacity of about 1,000, which will be devoted exclusively to high-class vaudeville, with two performances a day. The theatre is to be built and owned by Harry Katzes, owner of the McAuliffe Stock co.; Frank Katzes, and Edward Hefferman, all of this city. It will be very near the site of the old Music Hall, which was burned several years ago.—The only place of amusement open is the Gem Theatre, which is one of the cheap amusement houses, seating about 400.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Hi Henry's Minstrels 6; excellent performance; fair business. Katherine Willard in Power Behind the Throne 7; small house. The Struggle for Gold 8; fair house. Jere McAuliffe Stock co. 10-15; attendance light. Plays: A Young Wife, A Working Girl's Wrongs, Tennessee's Pardner, The Winning Hand, Shamus O'Brien, The Counterfeiters, A Mad Marriage, A Woman's Victory. Fenberg Stock co. and Josephine Sabel 17-22.——COLONIAL (Weber and Rush, mgrs.): William Bramwell in Captain Barrington pleased large houses 6-8. A Child of the Slums 10-12; fair business. Queen of the White Slaves 13-15. Little Church Around the Corner 17-19.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Fenberg Stock co. 10-15; good business. Plays: Beware of Men, Not Guilty, A Young Heiress, A Debt of Honor, On the Stroke of Twelve, The Price of Temptation, Fallen by the Wayside, Dealers in White Women, In Honor Bound, Queen of the White Slaves. May Irwin in Mrs. Black is Back 17. 'Way Down East 18, 19. Robert B. Mantell in Light of Other Days 21, 22.——ACADEMY OF MUSIC (R. F. Murphy, mgr.): On Thanksgiving Day 11-13; good houses. Queen of the White Slaves 24-26. Secret of the Subway 27-29.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Fenberg Stock co. 3-8; deservedly large business. Plays: Beware of Men, The Young Heiress, On the Stroke of Twelve, A Debt of Honor, Fallen by the Wayside, Not Guilty, Dealers in White Women, Little Red Riding Hood, Queen of the White Slaves. Daniel Sully in The Chief Justice 10; fair house; good co.; play failed to give satisfaction. Quincy Adams Sawyer 11; good co.; large and pleased audience. Mildred Holland in Catherine the Great 20. May Irwin in Mrs. Black Is Back 21. Down Our Way 22. E. V. Phelan's Musical Comedy co. 24-29.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Dan Ryan's Stock co. 3-8 closed to good business. Howe's Moving Pictures 15. Katherine Rober Stock co. 17-22 (except 21). Quincy Adams Sawyer 21. Robert B. Mantell in The Light of Other Days 25.——THE EMPIRE (T. F. Murray, mgr.): On Thanksgiving Day 6-8; fair co.; good audiences. Secrets of the Subway 10-12; satisfactory performance. Across the Rockies 13-15 opened to good house. A Struggle for Gold 17-19. Queen of the White Slaves 20-22. Heart of Maryland 24-26.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Daniel Sully in The Chief Justice 7 pleased large audience. Quincy Adams Sawyer 10; satisfactory performance; fair business. The Mummy and the Humming Bird 11; capable co.; small audience, probably on account of heavy rainstorm. Katherine Willard in The Power Behind the Throne 13. Robert B. Mantell in The Light of Other Days 15. May Irwin 20.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Theatre opens 19 with Slaves of the Mine. Funny Side of Life 20. Bernstein's Cosmopolitan Vaudeville 21. Blondell's Lost Boy 22.——ITEM: An Italian theatre was dedicated 10. Professor Brete in sleight of hand work appeared. The theatre is but a small affair. F. L. De Falco is the manager. Local Italians are planning for an amateur performance.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): The Jeffersons in The Rivals 7; good house; fine performance. Walter E. Perkins in Who Goes There 8 pleased large audience. Kelcey and Shannon in Taps 10; large house; enthusiastic audience. May Fiske Stock co. 17-22.——ITEM: Boltwood and Liddle's new comic opera, The Happy Day, 11, 12 was grand success in every way.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): 'Way Down East drew well 7. Quincy Adams Sawyer 8; good house. E. V. Phelan Musical Comedy co. 10-15; large business; co. good. Operas: Paul Jones, Jack and the Beanstalk, The Girl from Paris, The Isle of Champagne, The Telephone Girl, The Bohemian Girl.

MARLBORO.—THEATRE (Bert C. Riley, mgr.): Quincy Adams Sawyer pleased capacity 6. 'Way Down East drew two full houses 8; excellent performance. Katherine Willard in Power Behind the Throne 10; very large house; pleased. Daniel Sully 13. A Struggle for Gold 20.

SALEM.—THEATRE (George B. Cheatham, mgr.): Mildred Holland in Triumph of an Empress 5 pleased poor house. Robert Edeson in Ransom's Folly 6; one of best liked bills of season; good house. A Struggle for Gold 7; fair house. Why Girls Leave Home 8 pleased fair house. Aubrey Stock co. 10-15.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Across the Rockies 11; poor house and performance. Struggle for Gold 13 canceled. Manning Glee Club 20. Quincy Adams Sawyer 26.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): Lorne, Elwyn and co. 10-15; fair co.; good specialties; pleased audiences; good business.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Why Girls Leave Home 15, instead of 22. Slaves of the Mine 18.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Across the Rockies 10; fair co. and house.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Princess Chic 7; fair co.; good business. Katzenjamer Kids 8; good house; performance fair. Himmelein's Imperial Stock co. 10-15 opened to two full houses 10, presenting The Lost Paradise and To Be Buried Alive; excellent co. Other plays: For Hearth and Home, Slaves of the Mine, King of the Desert, Dark Side of a Great city, Back Among the Old Folks, New East Lynne, Quinlan and Wall's Minstrels 18. Chauncey Olcott in A Romance of Athlone 20.——ITEM: The Palace of Amusements, which is now undergoing extensive repairs, opens 24 with the Rexos, fancy roller skaters. It will be managed by W. E. Munger, of Jackson, Mich.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, mgr.): Railroad Jack 4 pleased good business. In the Shadow of the Gallows 6; fair business. Michael Strogoff 8; fair co.; topheavy house. Princess Chic 11; very capable co.; good business. Himmelein's Ideals 17-22.——ITEMS: Sophy Brandt arrived here 11 to assume title-role in Princess Chic. She will sing her opening engagement in Grand Rapids 12.—Vander Zeere rejoined the Princess Chic Opera co. in this city, after a week's illness. She sang the part of Lorain in a most creditable manner and responded to numerous encores.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Railroad Jack to good business 3. Poor Mr. Rich 4; fair house. Ole Olson pleased good audience 7. Ten Nights in a Bar Room pleased two good houses 8. Little Red School House 12. Princess Chic 13. Katzenjammer Kids 14. Faust 15. Chauncey Olcott 17.——JEFFERS' THEATRE (T. D. Bamford and Sam. Marks, mgrs.): In the Shadow of the Gallows to excellent business 2-5; good attraction. Girl of the Streets pleased good houses 6-8. Michael Strogoff 9-12 opened to full house. Driven from Home 13-15.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Poor Mr. Rich 5; poor performance and business. Ole Olson 8; two fair houses. Ten Nights in a Bar Room 10; fair house. Princess Chic 12; large audience; pleased. Little Red School House 13. Porter J. White 14. Katzenjammer Kids 15. Bunch of Keys 18. Quinlan and Wall's Minstrels 22. A Country Kid 26.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Davidson Stock co. closed 3-8 to good business, under auspices of Elks. Plays: Wife to Wife, Under Two Flags, Dr. Jekyll and Mr. Hyde, Two Orphans, Wormwood, Train Robbers, Mr. Goody Two Shoes, My Wife's Family 24. Rudolph and Adolph 28.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): A Chicago Tramp drew well Sept. 27. Porter J. White's Faust 6; satisfactory performance; good audience. Princess Chic was sung third time here 10 and pleased. Arion Club Minstrels 13, 14. Rudolph and Adolph 18. Political addresses 19, 20. Younger Brothers 26. My Wife's Family 31.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Florence Gale in As You Like It 3 delighted full house. Ten Nights in a Bar Room 6; fair performance; topheavy house. Porter White co. in Faust 11 pleased good house. Michael Strogoff 13. Dora Thorne 15. Gay Mr. Davis (local) 17, 18. The Policy Players 26.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Porter J. White in Faust 5 highly pleased good house. Katzenjammer Kids 7; fair house; satisfaction. Davidson Stock co. 10-16 opened with Wife for Wife to good and pleased audience. Chauncey Olcott 19. 'Way Out West 20. Bunch of Keys 21. Rudolph and Adolph 24. Dora Thorne 27.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Holy City 7; co. good; splendid house; piece does not seem to suit. Ward and Vokes in A Pair of Pinks 10; fine co.; good satisfaction; packed house. Rudolph and Adolph 19. Davidson Stock co. 24-29.

MANISTEE.—RAMSDELL THEATRE (Robert R. Ramsdell, mgr.): Sun's Minstrels 5; fair business and performance. Thomas Jefferson and good co. in Rip Van Winkle 8; good business. Ben Hendricks and excellent co. in Ole Olson 11; large house. Poor Mr. Rich 13. Princess Chic Opera co. 17.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Sun's Minstrels 4; good performance; topheavy house. Thomas Jefferson in Rip Van Winkle 5; $342 house; fine attraction. Missouri Girl 13. Poor Mr. Rich 15. Princess Chic Opera co. 18. Porter J. White in Faust 26.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Yon Yonson 4; poor co.; light business. The World 7; poor co. and business. Why Women Sin 11. Irish Pawnbrokers 13. The Royal Chef 15. Ole Olson 19. Princess Chic 25. Quincy Adams Sawyer 26. Clara Thropp 29. Faust 31.

MUSKEGON.—GRAND (Harry Banjo, mgr.): Thomas Jefferson 4 pleased good business. New Railroad Jack 8; good house. Missouri Girl 9 pleased full house. In the Shadow of the Gallows 11. The Midnight Fly

EDNA PHILLIPS.

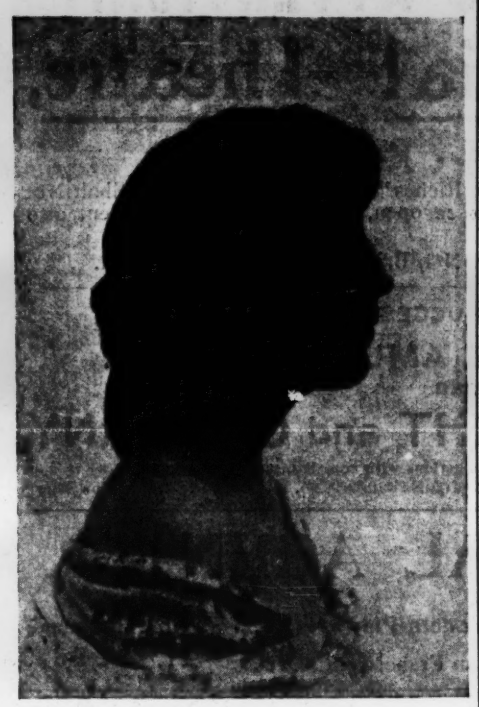


Photo by Burr McIntosh, N. Y.

Edna Phillips, who made such a startling impression with her audience at the Murray Hill Theatre last season, is studying dramatic voice for a short season.

The new leading woman of the Murray Hill Theatre, Enda Phillips, is quite a revelation. In Irene Vanbrugh's part of "Sophie Fullgarney" in "The Gay Lord Quex" she did wonderfully well. Indeed, so flexible is Miss Phillips' method, coupled with such an engaging personality, that it will be a surprise if Mr. Donnelly is able to keep her long off Broadway. Miss Phillips played with Sothern some five years ago in "The King's Musketeer," and was Kitty in "The Moth and the Flame" with Herbert Kelcey at the old Lyceum.—N. Y. DAILY NEWS.

Edna Phillips' personation of "Pauline" in "The Lady of Lyons" is much better and more satisfactory in every way than was Mary Mannering's, and Miss Phillips would have made an admirable "Pauline" to the "Claude" of Kyrle Bellew.—TELEGRAM. SYRACUSE, N. Y.

Miss Phillips plays the part of Lady Huntsworth in "Lady Huntsworth's Experiment." She has gained a host of admirers in this city by her exceptional ability and a winsomeness which has been apparent in almost every production in which she has appeared. With a demureness and quiet "savoir faire" of a woman who has known the rough side of life, she played the part of the lady cook with a charm appreciated even by the gallery.—JOURNAL, PROVIDENCE, R. I.

---

ness. William Owen in Lady of Lyons 14. The Viking 15. Winninger Brothers 17-22.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Mahara's Minstrels 7; opened to packed house; good co.; audience well pleased. William Owen 22. Metropolitan Entertainment co. 24-26.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Yon Yonson 14. A Modern Viking 18. Nat Wills 24. Winninger Brothers' Own co. 31-Nov. 5.

SAINT CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): William Owen in Lady of Lyons 7; large and appreciative audience. Florence Gale in As You Like It 13.

MISSISSIPPI.

NATCHEZ.—BAKER-GRAND (Clarke and Gardner, mgrs.): McFadden's Flats 6; co. good; business fair. Boston Ideal co. 7; co. good; business fair. Al. Wilson 11. Candida 13. Eternal City 17. Tim Murphy 20. Al. G. Field 21. Peggy from Paris 25. A Boy Wanted 29. Last Rose of Summer Nov. 1. Harry Beresford 4. James Boys in Missouri 5.—ITEMS: Mrs. and Ed Weston, of Boston Ideal co., also Henry Moseley, Jule Foreman, Frank E. Burgess, Madge Meredith, are in this city and will return to their respective homes in few days.—Manager E. M. Clarke, with Jack Leslie, W. A. Andrews, Lillian Shattuck, left Monday to join Lyric Opera co., which he is now managing.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Maloney's Wedding 3; poor co.; light attendance. McFadden's Flats 5; good co. and performance; fair business. Candida 12. Al. Wilson 13. Black Patti 14. Tim Murphy 17, 18. The Eternal City 19. Field's Minstrels 20. A Boy Wanted 21. A Girl from Dixie 22. A Fatal Wedding 24. For Her Children's Sake 26. Peggy from Paris 28.

WATER VALLEY.—THEATORIUM (Robinson and Starke, mgrs.): Alphonso and Gaston 5; fair performance; full house. Frank Dudley co. opened 10-15 with good performance to crowded house; audience well pleased. Twelfth Night 28. Hoyt's Comedy co. Nov. 3-5.—ITEM: Jack Manning and Carrie Hubert, of Alphonso and Gaston co., were married while that co. was here.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): McFadden's Flats 7 pleased good business. Candida 11. Al. Wilson 12. Eternal City 18. Al. Field 19. Tim Murphy 21. A Boy Wanted 25. Peggy from Paris 26.

COLUMBUS.—OPERA HOUSE (Humphries and Humphries, mgrs.): James Boys in Missouri 12.—COLLEGE CHAPEL (R. A. Carson, mgr.): James Vance Cooke (poet) 8; large and appreciative audience.

GREENVILLE.—GRAND OPERA HOUSE (H. E. Marsh, mgr.): McFadden's Row of Flats 4 pleased fair audience. The Eternal City 20. Girl from Dixie 21. Tim Murphy 22. Fatal Wedding 25.

MISSOURI.

ST. JOSEPH.—LYCEUM THEATRE (C. U. Philley, mgr.): Over Niagara Falls 2, 3 drew well. Under Southern Skies 7, 8; big business. Two Little Waifs 9, 10. Suwanne River 11, 12. The Show Girl 14, 15. Little Homestead 16, 17. Walker Whiteside 20. Stetson's U. T. C. 21, 22. Wilton Lackaye 25. De Wolf Hopper 28.—LYRIC THEATRE (H. Walter Van Dyke, lessee and mgr.): Van Dyke Stock co. opening week 2-8 in Across the Desert; capacity; audience well pleased; good co.. A Cowboy's Girl 9-15. A True American 16-22.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehring and Philley, lessees; L. F. Ballard, mgr.): Dr. Jekyll and Mr. Hyde 3; good co.; attendance good. A Hidden Crime 4; fair business. The Wayward Son 7; good co.; attendance fair. For Mother's Sake 9; fine co.; pleased capacity. Century Stock co. 10-15. Little Outcast 16. Haskell's Band 18. Herald's Minstrels 19. Under Southern Skies 21. Little Homestead 23. The Forbidden Land 25. A Runaway Match 26. Eternal City 28. Sign of the Cross 29, 30.

MACON.—BLEE'S THEATRE (H. E. Logan, mgr.): Chase-Lister co. Sept. 26-1 in Clover Dale, Black Hawk Mine, Man from Arizona, Bachelor Girl, Rogues' Gallery, A Shrewd Business Man; good performances and houses. Boone Yaki 7; fair performance and house. Suwanee River 8. De Grasse in Hamlet 10. Harry Shannon in Legally Dead 18. Two Little Waifs 20. One Widow Won 25. Michael Strogoff 27.

MARSHALL.—OPERA HOUSE (Fred Morris and Co., mgrs.): Hickman Miller co. 3, 5-8; good co.; packed houses. Plays: The Banker's Daughter, Too Rich to Marry, A Struggle for Gold, Folks Back East, My Tennessee Pardner, Odessa. Joseph De Grasse in Hamlet 4; good support; fair house. Boone Yaki (magician) 14. Two Little Waifs 21. At the Old Cross Roads 26.

SPRINGFIELD.—BALDWIN THEATRE (George H. Olendorf, mgr.): Grace Hayward Stock co. 3-8; good co. and houses. For Mother's Sake 10; house fair; good performance. A Little Outcast 17. Century Stock co. 18-21. Under Southern Skies 22. The Forbidden Land 25. Sign of the Cross 26. Eternal City 27.

MOBERLY.—HALLORON'S THEATRE (P. Halloron, mgr.): Joseph De Grasse 8, matinee and night, in Hamlet and Merchant of Venice, pleased good houses. Chase-Lister co. 13-15. The Shannons 17. On the Suwanee River 18. Martin's U. T. C. 19. Peck's Bad Boy 22. A Russian Spy 24. A Little Outcast 26.

LAMAR.—OPERA HOUSE (F. S. Moore, mgr.): Dr. Jekyll and Mr. Hyde, with Frederic Rella in title-role, 7; good business; star good; support fair. For Mother's Sake 13. Chicago Lady Entertainers 15. Miller Brothers' Stock co. 24-29. The Moonshiner's Daughter Nov. 4. Michael Strogoff 8.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. P. Waterman, mgr.): Midnight Marriage 8; good co.; fair house. Annie Oakley 10 canceled. Lulu Tyler Gates (Lyceum Course) 14. On the Suwanee River 19. One Widow Won 28. Peck's Bad Boy 31. Kennedy's Players Nov. 3-5.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Melville Dramatic co. 6-8; poor performance and business.—ITEM: Gollmar Brothers' Railroad Show 10; good show and business; only one performance. Closed here for season, have gone to Winter quarters.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): Boone-Yaki co. 5; fair house; well pleased. Joseph De Grasse in Merchant of

(*Continued on page 23.*)

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN

Adams, Grace R., Lizzie Austin, Mrs. Wm. Anderson, Orient Ancon, Blanche Aldrache, Agnes Anderson, Ruth Abbe, Sibyl Anderson.

Baird, Elsie, Emelie Benner, Estelle Baldwin, Cora L. Brooke, Mlle. Beatrice, Mrs. Fred Bigelow, Lulu Bishop, Johnstone Bennett, Virginia C. Bradley, Monte Blair, Louise Brehany, Pearl S. Blackaller, Edith E. Baker, Helen Boyer, Bertha Bennett, Ruth Berkeley.

Crolius, Edith, Mildred Claire, Beulah L. Coolidge, Bertha Compton, Eleanor Carr, Mrs. Geo. R. Caine, Mrs. Wilfred Clarke, Margaret M. Childs, Adele Clare, Florence Cathcart, Josephine Clayton, Frankie Chapman, Claire Carscells, Marie Castle, Katheryn Clark, Carleton Sisters.

Dorman, Edna, Margaret Delmond, Mrs. Wm. Denne, Louise Demmon, Mabel Dean, Emily Dodd, Queena Davis, Florence Dalzell, Dolly De Vyne, Miss V. Dolaro.

Evans, M. Pauline, Minnie Emmett, Pearl A. Evans, Jenny Eddy, Mattie Earle, Mabelle Edgerton, Agnes Everett, Nellie Elting, Marie Edmund, Elizabeth Estelle, Louise Everts, Virginia Earl.

Fricle, Agnes, Mrs. Chas. E. Fisher, Mrs. Ed Foster, Mrs. Geo. Fawcett, Mrs. W. W. Ford, Pansy Farmer, Marie Ferguson, Marie Freck, Georgianna French, Mary L. Frampton.

Gray, Alice, Clara Gisico, Mrs. G. S. Guise, Idah McG. Gibson, Pauline Gilford, Marie Gibson, Lucille Gile, Bettina Girard.

Hall, Maud Edna, Mary Hall, Rose M. Hildor, Grace H. Hanson, Pauline Hall, Mrs. Oscar Hanke, Rose Hennesey, Violet Halls, Maud Hoffman, Selma Herrman, Vera Haines.

Ingram, Maude, Pearl Irving, Emma Italia.

Johnson, Alice, Annie C. Johnston, Miss Jefferson.

Kear, Katherine, Fanny G. Kress, Mrs. E. Z. Kelley, Delpheine Kearney, Josephine Kennedy.

Lawlord, Amber, Mary Lewis, Annie Lloyd, Gertrude Lynn, Lucile Losee, Irene Langford, Myron Leffingwell, Phranica La Bean, Pearl Lewis, Marguerite Lee, Charlotte E. Learn, Rachel Lewis.

Miles, Margaret, Gertrude D. Magill, Helen Marvin, Myrtle May, Agnes Mahr, Helen Maye, Teresa Maxwell, Dickie Martines, Marie Madison, Anna Mortland, Anna Meredith, Agnes Marsh, Vesta Montrossa, Mrs. Priestley Morrison, Mabel S. Mack, Sylvia McCormick, Annie MacQuaid, Edith McIntyre, Bessie McKay.

Naughton, Sue, Lizzie Nickerson, Helen Nelson.

Parr, Ada L., Florence N. Palmer, Inez Plummer, Madelon Page, Nita L. Pierson, Louise Palmer, Iola Pomeroy.

Revel, Mollie, Carrie Radcliffe, Mrs. Harrington Reynolds, Sabina C. Riordan, Mrs. Ralston, Ruth Renck, Mabel Reed, Miss S. Richmond, Patti Rosa, Carrie Rennard, Dorothy Reynolds, Mabel Reese, Beula Richardson, Mae Reid, Uria Rottger, Elinore Richmond, Helen Rousseau.

Skiff, Selicite, Mrs. Dacre St. James, Victoria Stewart, Laura Senac, Helen Sherwood, Mrs. S. S. Simpson, Miss V. Spencer, Katharn Stanton, Miss G. Shaw, Marie Sutter, Josephine Sylvester, Sue Stillman, Lucille Spinney, Ann Singleton, Ruth Sheppard, Marie Stuart, Mrs. G. G. Stuart, Marion Stanley, Libbie Shears.

Townsend, Charlotte, Jane Tyrell, Anna Thornton, Alice Thurgate, Miss L. A. Taylor.

Vaughan, Ada, Mrs. Leo Vohl, Kittie Vincent, Madame Von Zieber, Henrietta Vaders.

Woebler, Mary L., Mrs. E. P. Whitman, Claire Wade, Georgia Waldron, Florence Wolcott, Hilda Warren, Cora Wilmont.

Zaleska, Rosaline, Millie Zolta.

MEN.

Apfel, Oscar, Edw. J. Adams, H. S. Austin, Wm. Argyle, Harrison Armstrong, Chas. Abrams, Geo. Abbott, Jack R. Amory, Jos. Allenton.

Beattie, Thompson, Emile Benguiere, Thos. C. Byers, Matthew Brennen, F. W. Bettis, Geo. E. Baker, Mr. Byeroff, F. A. Browne, Edwin S. Baker, Russ Bengess, Willard Bowman, Fred Bigelow, Hamilton L. Brooks, Bert Buckman, Morris Burr, Alexander Blondell, Lawrence Brook, Newton Beers, Teddy Burns, Jas. F. Byth.

Collins, Sam, J. H. Clarendon, Harry H. Clarke, Harry M. Clark, Ed H. Cahill, Robt. Cowan, Signor E. Campanari, Warner Crosby, H. D. Collins, Wm. P. Carleton, Thos. M. Cyley, Sidney Carlyle, S. T. Cairns, Chas. Campbell, C. H. Colson, J. W. Connery, Herbt. Colby, Archie K. Christie, Thos. Colton, Edward Craven, Jas. J. Connors, Anthony Cernio, Eddie Collins, Jas. W. Cole, Jack Creasser.

Douglas, Byron, Frank A. Du Bois, Forrest Delmar, Reginald De Koven, Le Roy De Avery, Fred J. Drinkwater, Willard Dashiell, Dale Deveraux, Wm. Dixon, Wm. Deamond, Jno. Duel.

Edwards, Chas. E., Robt. Ellis, Graham Earle, Jack Emory, Geo. Ebner.

Fagan, Bernard J., Mr. Feathersome, Wm. Farry, Roy Foster, G. D. Farnum, Ira Foote Care, Jno. H. Ferguson, W. S. Freed, Arthur Free, Edgar Foreman, Harry Fisher, Foster and Foster.

Gaffy, Wm., W. F. Glover, E. A. Gagnier, S. Gordon, Edw. Gorman, M. Gunn, F. G. Gans, Alf Grant, Chas. A. K. Gardner, Harry Green, Griswold Bros.

Howe, Norman H., Robt. Harland, Edmund Hayse, Guy Howell, Lew Hoffman, Edw. Hayer, Regan Hughston, Morris Haswell, Dan'l J. Harrington, Franklyn Hall, Edward Hayes, G. H. Hitchings, Louis M. Heminway, Richd. G. Herndon, Jno. O. Hewitt.

Johnson, Fred, Martin Julian, L. J. Johnson.

Koch, Fritz, H. Bratton Kennedy, J. W. Kilpatrick, Thos. J. Keogh, Stewart Kollins.

Lawrence, Jno., E. A. Lester, Ben Lodge, C. K. Lennig, Alf Langstaff, A. C. Lawrence, Bert Leigh, J. A. Larkin, Jack Levitt, Harry La Mace, Geo. Little, Nate Leipzig, Nat Le Roy, Francis A. Lenz, Geo. Lyding, Fredk. Lang.

Masley, Fred W., Clayton L. Mix, Jack Mulvihill, J. W. Macnamara, C. C. Manzee, Gerald Marr, Walker Magill, Harry M. Morse, Chas. A. Morton, Jno. H. Mitchell, Caro Miller, C. Faber Martin, J. W. Morris, Milton Mack, Stephen A. McNeil, Chas. Macklin, J. J. McDonald, A. McCullum, Donald McLaren, Jas. McConnell, Thos. J. McLaughlin, E. L. McCarthy.

Neuman, Jno., J. K. Newman, E. S. Noyes.

O'Brien, Louis E., Chas. S. Ogle, Jno. E. Owens, Walter G. O'Brien, Billy Omnan.

Powers, Edward, E. S. Phillips, Jno. A. Preston, Geo. W. Paige, Paul Potter, David F. Perkins, Prof. Fred Paul, B. W. Parmenter, J. Fay Palmer, Arthur J. Pickens.

Redmond, Dan, Robt. Robson, J. A. Richmond, Tom J. Richardson, Walter C. Roberts, Arthur Rigby, Ed Rose, Geo. C. Robinson, H. U. Reiss, E. Milton Royle, Eugene Redding, Roberts Bros.

Spencer, Alex, R. B. E. Smith, Harry B. Smith, Herbt. Swift, Giles Shine, Wm. H. Schilling, Hampton Shay, Ike Singer, C. Durward Serviss, Fred A. Sullivan, Harvey Stuart, Mark Swan, Winthrop Snelling, Leonard H. Smith, Frank Stammers, W. Barstow Smith, J. R. Shannon, J. R. Stockdale, P. Schmidt.

Tucker, Lyman F., Raymond Teal, G. Turner, L. S. Thurman, Sidney S. Toler, Mario Theodoli, Danl. J. Townsend.

Vancely, Arthur, Edward Voom, C. W. Vidor, E. A. Van Alstyne, C. W. Van Dyne, Vernon-Ventriloquist.

Wigton, Robt., B. W. Wilson, A. D. Wood, J. J. Williams, J. T. Wisner, Chas. Walcot, Thos. Walsh, Lynn Welcher, Eugene Wiener, Fred Weston, Al. Wilder, P. S. Whitaw, W. B. Webster, Will West, Robt. Whittier, Jos. Whiting, Burton E. Wheeler, Bank Winters, Edward Warren, Maynard White, Wm. H. Woodside.

Young, Alfred.

Zinell, Billy.

REGISTERED MATTER

Edna G. Brothers, Clara Paulet, Miss M. B. Moulton, Frank E. Rowan, Lyman F. Tucker, W. Rhodes, D. H. Hunt, F. A. Demerest.

GOOD OPEN TIME

For Recognized Attractions at the

Empire Theatre

FRANKFORD, PHILA.

Every attraction of any value that has played the *EMPIRE* this season has played to satisfactory business.

Professor Baldwin, *The White Mahatma*, has just concluded an enormous *TWO WEEKS'* business at this house, turning hundreds away at every performance, and being compelled to give three extra matinees each week. This proves *you can get the money* at this house, *if you have the attraction.*

This is correct—S. S. BALDWIN.

Booking for 3 nights and longer. **WM. B. ALLEN.**

TIME OPEN—ALBANY, N. Y.

HARMANUS BLEECKER HALL,

H. R. JACOBS, Manager

October 25, 26, 27. November 1, 3, 7, 9, 10, 11, 12, 17. December 5, 6, 7, 12, 14, 15, 16, 17, 19, 20, 21, 23, 24, CHRISTMAS WEEK. January, 12, 14, 16, 17, 18, week of 23d, week of 30th. February, week of the 6th, week of the 13th. Time all after.

Bobby Harrington

AT LIBERTY

Owing to the closing of Joseph Hart's "Foxy Grandpa" on Oct. 22d. Has played "Bunt" for two seasons, with great success. Can play leading light comedy parts requiring good singing voice. Novel dancing specialty. Address MIRROR, or 151 E. 54th St. N. Y.

MR. HARRY MESTAYER

Starring in Ibsen's Masterpiece,

GHOSTS

Management of OLIVER MOROSCO.

Rhonemus Leg Improver
Patented.

For Men with bowed, crooked or hollow legs. Make pants hang perfectly straight, no matter how bowed or crooked the legs. Made of aluminum; invisible; no inconvenience; you never know you have them on; easily adjusted with ordinary garter. By mail postpaid, $1.00. Write to-day for FREE Booklet.

Consolidated Novelty Co.
Box A. Springfield, Ohio.

COMPETENT ARTISTS WANTED FOR NEW YORK SUCCESS

Season Opens Nov. 6, at Chicago.

WANTED.—Competent Leading Woman, Soubrette and Character Woman. Also strong Heavy Character Actor and Juvenile lead. State experience and salary. Correspondence confidential. Address, Jas. T. Harrison, Bus. Mgr. 1544 Euclid Avenue, Philadelphia, Pa.

Chorus People Wanted.

APPLY MATT GRAU'S AGENCY,
1370 BROADWAY.

OHIO.—LOUDONVILLE.

Opera House

Open Time in Oct., Nov., Dec., Jan., Feb.
E. R. LONG, Mgr.

S. C.—CLINTON.

Clinton Opera House

Wanted—All kinds attractions. Fine show town. 3000 pop. Capacity 800. First season. Let us hear from you.
AYCOCK & STRICKER, Mgrs.

CORRESPONDENCE.

Received too late for classification.

OHIO.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): A Royal Slave 11; splendid co.; good business. McDermott and Diamond Brothers' Minstrels 19.—ITEM: Henry Blackaller, successful manager of Royal Slave co. (southern) received royal welcome from his many friends here in his native town.

WISCONSIN.

WATERTOWN.—TURNER OPERA HOUSE (William Betbke, mgr.): Why Smith Left Home 23. Ellery's Italian Band 14, matinee and night. Porter J. White in Faust 6.—NEUMAN'S NEW THEATRE (E. A. Neuman, owner and mgr.): Florence Gale in As You Like It 6; strong co.; excellent satisfaction; large and fashionable audience. Clara Thropp in A Doll's House 9; good co.; small house. Quincy Adams Sawyer 14. Railroad Jack 23. Everyman 27. Dora Thorne Nov. 6. U. T. C. 13.—ITEM: Neuman's new theatre was formally opened by Florence Gale with a very strong co. in As You Like It. This pretty playhouse, which was formerly Concordia Opera House, is now one of the best of smaller theatres of State, having a seating capacity of about 750. It has been entirely remodeled during Summer and is now thoroughly complete and, judging from interest taken by large audience present at the opening night, will be a success.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Frank E. Long's Stock co. in Father and Daughter, Across the Desert, A Japanese Recruit, Hearts of Gold, Lost at Sea, A Wife's Peril, 10-15, pleased fair audiences. Howe's Moving Pictures 10 pleased fair audience. Quincy Adams Sawyer 13. De Wolf Hopper 14. Joseph Jefferson, Jr., 18.

CANADA.

WINNIPEG, MAN.—THEATRE (C. A. Walker, mgr.): Isadore Rush 4, 5, in Glittering Gloria; splendid co.; S. R. O. That Little Swede 7, 8; poor performance. As You Like It, with Florence Gale, 18-20. Thomas Jefferson 24, 25. Kyrle Bellew 28, 29. Walker Whiteside 31-Nov. 2. Ralph Stuart 3-5. Wizard of Oz 7, 8.—AUDITORIUM (C. W. Sharp, mgr.): Tom Marks co. 3-8 in The Defaulter, A Prodigal Son, Jerry the Tramp, A Russian Slave, Casey's Troubles, Just Before Dawn, The Wife, The Irish Detective, The Little Mother, East Lynne.—ITEM: Amateurs will produce this season The Yeoman of the Guard.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Fiske Stock co. 3-8; good business. Prince Ramon (local) 11-15. Bengough 18. Marie Wainwright 19, 20.—ITEM: Margaret Evangeline MacKinnon, daughter of Mrs. M. J. MacKinnon, proprietress of the Revere House, was united in marriage 9 to Walter N. Cooke, of Connecticut, a prominent member of the Fiske Stock co. Miss MacKinnon has been several weeks with the Fiske co., introducing vocal numbers.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): The Smart Set 7, 8; three performances; good business and satisfaction. Hoity Toity 10; good performance; average attendance, owing to heavy rainstorm. The Game Keeper 11; fair business; pleased. Stella Mayhew in Flo Flo 14. The Little Princess 15. A Chinese Honeymoon 17. Joseph Murphy 22.

NEW YORK THEATRES.

GARDEN Theatre, 27th St. and Madison Ave. Evgs. 8:20. Mats. Wed. and Sat. 2:15.
HENRY W. SAVAGE - - - - - - Manager
"Scores an immense success."—*Eve. Sun.*
Geo. Ade's New American Comedy, **The**
College Widow
Prices—Nights and Sat. Mat., orch., $2.00; Ent. 1st Balc., $1.00 and $1.50; Ent 2d Balc., 50c.
Popular Wednesday Mat., 50c. to $1.

BELASCO THEATRE, 42d St., near Broadway. Eve. 8:15. Mat. Sat. 2.
WARFIELD
In the new Comedy Drama by Charles Klein
THE MUSIC MASTER
Stage direction of DAVID BELASCO.

MANHATTAN THEATRE Broadway and 33d St.
Evenings at 8. Matinees, Wednesday & Saturday at 2.
HARRISON GREY FISKE, - - Manager
MRS. FISKE
and the Manhattan Company in Langdon Mitchell's comedy
Becky Sharp

PASTORS
MONROE, MACK and LAWRENCE, GREEN and WERNER, JAS. B. DONOVAN, TOURIST TRIO, Allan J. Shaw, O'Rourke and Burnett, Pauline Moran, 3 Kimballs, Daly and Devere, The Bartos, Satsuma, Williams and Dermody, Bizarreograph, The Vitagraph, and as extra attraction, COOK and HAYES.

THIRD AVE.—Family Theatre
MARTIN J. DIXON, Lessee and Manager.
A TRIP TO AFRICA
Matinees, Monday, Thursday and Saturday.

The Gotham 125th St. & 3d Av. LADIES' MAT. DAILY. **WORLD BEATERS CO.** Burlesque and Vaudeville.

The Dewey East 14th St. LADIES' MAT. DAILY. **Utopian Burlesquers.** Broke and Broken. The Yellow Dog

FOR SALE, PLAYS

Trinity Chimes.
Lured from Home.
A Woman's Love.
Slaves of the workshop.
The Cave of Paradise.
The Sunset Limited.

W. B. WATSON
Watson's Theatre, Bklyn., N. Y.

WANTED.

First class people for Comic Opera and Listing Agent. Those that have written please write again.
Address WM. HEYWOOD,
680 Warren Ave., Chicago, Ill.

WELL KNOWN STAR

Who commands time on popular price circuit, wants manager with small backing for successful melodrama with complete production and paper. Answer quick. Address Melodrama, care MIRROR.

PARTNERSHIP WANTED.

Reputable Manager and Agent will invest limited capital with company on tour, or equal money with Star, Manager, or Agent taking road after election. All matters confidential. Address "XX," care MIRROR.

THE FOREIGN STAGE

PARIS.

Le Friquet Reviewed—News of a Busy Season—Latest Theatre Gossip

(Special Correspondence of The Mirror.)

PARIS, Oct. 9.

Le Friquet, a play in four acts, dramatized by M. Willy from the novel of Mme. Gyp, was produced at the Gymnase Sept. 30. It is a melodrama in an undertone. The story is of the foundling who will not, no! no! will not be seduced. "Death for me rather!" You know the kind. The Sparrow is picked up from the wayside by the clown of a traveling circus. Insulted by the ring master, she leaves and is placed by the noble youth as companion with the pretty lady he loves. Of course she loves him, though he has the bad taste to love one tied to a most disagreeable old financier, who also tries to seduce the girl from the circus. She flees again, and takes refuge with a sculptor, who proposes in act third. Being refused, he gives her enough to buy a horse and start her in the circus business again. The naughty old man pursues her to her dressing-room, is stabbed to death, and she falls, intentionally, from a trapeze, to die surrounded by those who were good to her. The little waif was delightfully played by Mlle. Polaire, of the slender waist and form, which her costume as acrobat does not hide. The rise of this actress is remarkable, but she has temperament. In the piece is much of the charm of the Secret de Polichinelle. Those who shared in the praise for artistic work are: MM. Calmettes, as the old artist; Numès, as the old clown, and Mlle. Dorziat.

The Maroquin will follow at the Palais Royal when the run of the Dragées d'Hercules is finished.

The entire press is most enthusiastic over the operetta success of Lecocq's La Fille de Mme. Angot, at the Variétés, where it is most charmingly staged. The artists who share the triumph are Mme. Gallois, Mlle. Saulier, MM. Delmas, Prince, Simon, and Yauthier. The success of Barbe Bleue, which was done by M. Samuel at a preceding date, was not so marked, though the music of Offenbach is always delightful, and the orchestra at the Variétés is most excellent.

The Thirty-Years-of-the-Theatre matinee at the Trocadéro gave us Saint-Saëns' Samson et Dalila, La Nuit d'Octobre and L'Anglais ou le Fou Raisonnable, with Coquelin cadet in the leading role.

At the Théâtre Marigny the following interesting pieces were done last night, and will be repeated to-morrow night: Le Jaloux, La Prophétie and Les Droits du Coeur.

Le Grillon in three acts, by M. Francmesnil, with occasional music by Massenet, while a delightful and tender piece, shows how elusive the charm of Dickens is when one turns on the glare of the electrics. To the end of civilization attempts will be made to transplant the sensitive plant of his genius and the gardeners will wonder why it withers.

Rostand's new play will be brought out at the Gaitie Théâtre and, it is announced, it will be called The Chanticleer. The three principal parts are the Cock, the Nightingale and the Mocking Bird. I hope sincerely that this craze for Animals I Have Met will stop somewhere. Think of a Romeo Donkey!

Members of the French company which has invaded Berlin at the Belle Alliance Théâtre write me they were warmly received. Perhaps they have solved the long discussed question of how to capture the Dutch.

We are promised a Zola Théâtre at Montmartre. It is to be devoted to advanced drama, in which social problems will be treated without regard for narrow conventions. The prices will be 10 and 20 cents of your money. The director says it is to be a theatre for the people. You can advance a good deal for a trolley fare. One surely ought to get a great deal of advancement for twice the sum. We are given bathtubs and soap at the Palais-Royal Théâtre. What will they give?

Fully eighty out of a hundred of those present at the first performance by Mme. Bernhardt of Varennes were your country men and women. Madame declared that upon looking at the faces of her audience she could almost imagine herself back in your great Republic. It was the greatest American attendance since her L'Aiglon. The divine Sarah announces that she will produce a new play about Lucrèce Borgia, in five acts of verse, as soon as the public tire of her son's dramatization of Sienkiewicz's By Fire and Sword. The poet says he will whitewash the character of that much misunderstood lady. I mean Mme. Borgia. He has a large contract for his lime and brush. Mme. Bernhardt revived L'Aiglon for a few performances last week.

When I saw Mme. Yvette Guilbert to ask if it is really true that she is going to your Republic she said yes, but not this year, as reported. Her contract is for next season. Your loss is our gain, if not that of the clever artiste.

La Dame du 23 was not the success her managers had hoped, and they had to announce La Gueule du Loup, by Bilhand and Hennequin.

Novelties at the theatres are coming thick and fast, and the hand of the recorder, both human and angel, will be busy from now until February.

Being free for a time, Mme. Jane Hading has signed an agreement to begin a tour in November. M. Le Bargy, of the Comédie-Français, will accompany her.

Mme. Elta Madier de Montjau has announced that she will soon follow Mme. Rejane to your Land of Promise to catch, by her net of recitals, the bag of gold which is always at the end of the rainbow.

The Demi-Monde was revived at the Comédie-Française Monday; Tuesday, Hernani; Wednesday and Saturday, The Demi-Monde; Thursday, the Dédale; Friday, Hamlet. Oiseaux de Passage was given at the Théâtre Antoine Monday and Thursday. Friday, Main du Singe, Discipline and the Salle de Nuit. Mlle. Bréval, Mme. Héglon, M. Delmas and M. Alvarez appeared in the Fils de l'Etoile Oct. 3 at the Opéra. At the Opéra-Comique, Monday, Domino Noir; Tuesday and Saturday Alceste; Wednesday, Manon; Thursday, Jongleur de Notre-Dame, and Friday, Cavalleria Rusticana. The comedy Chiffon follows Prince Cousort at the Athénée.

BARON BORDEAUX.

SOUTH AFRICA.

Moody-Manners Opera Tour—American Acts at the Empire and Circus—Proposed Hippodrome.

(Special Correspondence of The Mirror.)

JOHANNESBURG, S. A., Sept. 19.

Leonard Rayne's season at the Standard Theatre closed Aug. 31. The play that held the boards during the three concluding nights of the engagement was Mark Ambient's delightfully human comedy, A Snug Little Kingdom, and, like A Message from Mars and Sunday, was certainly one of the gems of Mr. Rayne's repertoire. Every one who saw the comedy appeared to be charmed with the brilliance of the dialogue, the pathos, and the infectious humor embodied in Mr. Ambient's remarkable story of Bohemian life. S. Major Jones acted with much earnestness and dramatic force the role of Kershaw. His work was thorough, sincere and ardent, and the part gave him the best opportunity he has had this season. As Dolly Kershaw Lillian Hallows gave a very satisfactory portrayal. Blanche Stanley, Kitty Lofting, May Douglas, Fred Sargeant and Chas. Vane essayed the minor roles with credit.

The musical comedy season at His Majesty's was brought to a close last Saturday night, the Gaiety company having occupied this theatre for four weeks, presenting a series of musical hits which they made popular during former visits. During the last week of the engagement The Girl from Kay's was the attraction, and packed the building to the doors nightly. Although this was the third return of the company, Mr. Young, the manager, tells me that the average nightly attendance has been larger than on any previous visit, which is the best evidence of the popularity of the company and the fare provided.

The Robert Brough company commenced its second and farewell season in Johannesburg Sept. 12, staging Are You a Mason? which was first given here last February by George Giddens' company. The performance of this screaming farce by the Broughs is deserving of the highest commendation, owing to the uniform excellence of the players, which is more than could be said of the Giddens company. The leading role is now in the capable hands of Mr. Brough, an actor of sterling qualities and great versatility. Reginald Dartrey was admirable as the broken-down actor Hamilton Travers, and Lewis Edgard caused no end of merriment as George Fisher. Mrs. Dartrey made an ideal Mrs. Bloodgood. Mrs. Brough, Brenda Gibson, Emma Temple, Agnes Miller, Richard Mason, J. L. Mackay, H. J. Bentley, and the Misses Stephan and Flowerdew completed the cast and were all eminently successful. The efforts of Mr. Brough and his clever associates certainly deserve better support than is being accorded them by Johannesburg playgoers, but musical comedy appears to be the only attraction that succeeds in filling His Majesty's Theatre. This week The Marriage of Kitty and The Duke of Killicrankie will be revived.

Cinquevalli remains the stellar attraction at the Empire. This is his fifth week and he is still astrounding all beholders with his marvelous juggling and balancing. The extraordinary feat of supporting a whirling "ralli-car" on his chin creates a tremendous furore; it is a fitting climax to the most remarkable juggling performance ever witnessed here. Five new turns opened here Monday last. Three came direct from America and made hits of the most pronounced sort. Lola Yberri and James Horan present a novel performance in their inimitable fantasy, A Student's Dream." Miss Yberri received a perfect ovation for her superbly executed national dances. The exquisite dresses worn by this beautiful woman are a revelation. Lizzie B. Raymond will become an immense favorite during her season here, as her style is much to the taste of local music hall patrons. The remarkable gymnastic evolutions of the Marlo-Dunham Trio are loudly cheered. Their athletic skill, muscular grace and rare agility enable them to give one of the most effective exhibitions on the bars ever seen here. Hyram Travers, the Pearly King, and Kitty Corrie also are new comers. Gracie Grahame, Sisters Albert, Nora Moore, and Stephans and Rennier (members of the Cinquevalli company) remain in the bill for two weeks more. The latest pictures shown by the bioscope are those depicting the Hackenschmidt-Jenkins wrestling match for the world's championship.

The enterprise of Frank E. Fillis in introducing the cleverest artists in the circus profession to this country is meeting with the usual big patronage that this liberal amusement caterer has always enjoyed in Johannesburg. The attractions offered for the tour of 1904 are up to the usual high standard of excellence. Besides a large number of performing horses, ponies and elephants, and a den of forest bred lions, cleverly handled by Lieut. R. H. Staines, there is the original American bicycle polo team, John B. Hazelton, M. J. Murphy, E. V. Hannegan and C. B. Brady, the originators of the act on the vaudeville stage. These are the same performers who were at Hammerstein's Olympia, New York, nine years ago. Dewar's dogs and cats give a wonderful performance. Charles and Annie Clarke, champion bareback equestrians, from the Barnum and Bailey circus; Augustin and Hartley, champion barrel jumpers; Frank Fillis, Jr., rough rider; Madame Fillis, one of the finest horsewomen living; Wheeler, tramp cyclist; "Circling the Cirque," by the Jenkins Brothers, and several other artists appear.

Frank Fillis is now in St. Louis with the Transvaal Spectacular Exhibition, directing the mimic Boer war display on the "Pike." I understand that he is also booking artists for South Africa.

In the course of an interview with Madame Fillis recently a Johannesburg reporter was informed that Mr. Fillis had secured an excellent site in the heart of this city, upon which he proposes erecting a hippodrome to seat 3,000. Building operations will be commenced soon after his return from America.

John W. World, of the vaudeville team World and Kingston, writes me to the effect that they closed a successful six weeks' engagement at the Tivoli, Cape Town, Sept. 14, and have signed with Eugene Sandow for a tour through India, China and the Philippines. Sandow's Vaudeville co. sails from Lourenco Marques (Delagoa Bay), about Sept. 20.

Further particulars are to hand regarding the tour of the Moody-Manners Grand Opera company. The company is due to arrive at Durban Sept. 26, and will open at the Theatre Royal Oct. 3. There are seventy-five vocalists and thirty instrumentalists in the combination. Traveling expenses will amount to £5000. Two special trains will be required to convey the company through the country. The weekly expenses will run well into four figures. The repertoire comprises twelve operas, including all the standard works. Signor Sapio is the musical director. I have not ascertained the names of the principal vocalists, but hope to be able to furnish them in my next report.

J. M. DOBINSON.

DRAMATIC DAY AT THE LEAGUE.

Mrs. J. S. Ferguson, chairman of the day, provided a pleasing programme for the monthly dramatic meeting of the Professional Woman's League yesterday afternoon. The opening number was a piano solo by Grace Ainsworth. Sallie Corey recited "A New England Funeral" with grace and humor. A soprano solo was sung by Lillian Park with a daintiness of expression and plaintiveness of tone that charmed. The feature of the programme was the reading of Hauptmann's Hanell by Emerin Campbell. Aimee Abbott sang "Caro Mio Ben." Giordani, and for an encore "Greeting," by C. B. Hawley. Miss Abbott's voice is of brilliant quality, rare volume and is artistically controlled. The League greeted enthusiastically their own Amelia Summerville, who sang "Egypt." "My Sweet Little Esquimo," and "'Twas Enough to Make a Perfect Lady Mad," in her own original and inimitable style. "Aunt Louisa" Eldridge announced the sad death of a member, Mrs. Harriet Webb. Refreshments closed the meeting.

BOOKS AND MAGAZINES.

The first number of the quarterly, *The Rose Jar*, edited and published by Warren Elbridge Price (24-26 East Twenty-first street), bears out the promises made for it as a magazine for booklovers. It treats of more than 50 subjects, the first article being on "Suppressed and Censured Books," and the table of contents disclosing many unique and fascinating topics. The cover design, by M. Elizabeth Colwell, is richly characteristic of the magazine and its function.

James Huneker, formerly critic of the *Sun*, has been secured by the *Metropolitan Magazine* to contribute to the dramatic department, which the editors are trying to make better than that of any other high-class monthly.

George Francis Hunt, of Warren, Mass., who subscribes himself a lover of the stage and high art in the actor, has published his reminiscences, which are interesting as the minute record of a mind trained to business.

THE STOCK COMPANIES.

Blanche Seymour is highly praised for her work in a Swedish dialect part in Thelma, now being played by the Columbia Stock of Brooklyn.

Mortimer Snow's production of Soldiers of Fortune played to crowded houses at the Lyceum Theatre in Troy. This week a revival of The Shadow Behind the Throne will be given for the New York managers who are considering it for the Metropolis.

Maude Blair, leading lady with the Park Stock company in Annapolis, Md., has entirely recovered from her illness, and has resumed work.

ROAD MANAGERS ATTENTION.

Long's Colonial Theatre,

BRISTOL, PA.

is packed to the doors at every show. "Rags to Riches" got $275.00 with "Thou Shalt Not Kill" billed to follow. I have Saturday, Oct. 22 open, also Nov. 1, 2 and 5 open, also Nov. 8, 11 and 12 and later time open.

Address, Dr. W. H. LONG, Bristol, Pa., or Stair & Havlin.

NINTH SEASON OF WELL MERITED SUCCESS

THE AULT-BELGARDE AMUSEMENT CO.

PRESENTING

FREDERIC E. WRIGHT and COMPANY

In a select repertoire of High Class Royalty Productions with complete scenic equipment.

Room 1006 Childs Building, No. 110 West 34th St., New York City

INFLUENTIAL AGENT

Wanted to handle exclusively the plays of Western **Playwright**. Very **liberal** commission. Address W. F., care *Dramatic Review*, San Francisco, Cal.

IN BROOKLYN THEATRES.

The Admirable Crichton is the attraction this week at the Montauk Theatre.

The attraction at the New Majestic Theatre this week is Shore Acres with all favorites in the cast, including James T. Galloway, who plays Nathaniel Berry, and Atkins Lawrence.

At the Broadway Theatre the attraction this week is Lawrance d'Orsay in The Earl of Pawtucket. The Sunday night concert at the Broadway continues to be a great success. The Virginian will be next week's play.

David Harum is at the Grand Opera House this week, with W. H. Turner as David in the original Garrick Theatre production.

The Columbia Theatre Stock Company present this week The Three Musketeers. Richard Buhler has the role of D'Artagnan, Will R. Walling plays Athos, while James Cooper is the crafty Cardinal. Jessaline Rogers plays the leading woman's role.

At the Tuesday matinees every woman patron is presented with a photograph of Miss Rogers, and stage receptions are given on Thursdays.

At the Bijou this week Edna May Spooner is seen in In the Palace of the King. Edna May Spooner appearing as Dona. Maria Mendoza has the emotional role and Augusta Philips is the Don John. Hal Clarendon is the King. Edwin H. Curtis is the father of Dolores, the blind girl, a difficult role played by Emma De Castro. Miss Newlan as the Princess Eboli and Miss Grove as the Dowager Duchess are well cast. Claude Warde sings popular airs between the acts.

At the Amphion the other section of the Spooner Stock Company, headed by Cecil Spooner, presents A Night at the Circus, in which many bright specialties are interpolated. Acrobats and clowns are introduced to make the circus feature the more realistic. Cecil Spooner in the dual role of Mlle. Electra, the circus rider, and Mlle. Milan, the governess, has many opportunities to show her clever specialties, while Harold Kennedy, whose songs and dancing made a hit last week, helps to keep the house in good humor. James R. Adams, the well-known clown of Humpty Dumpty fame, appears in the cast.

At Corse Payton's this week is Cumberland '61. A Kentucky feud is the foundation for the strong dramatic plot. Love plays a strong part and soldiery is an element. Lee Sterrett plays Benner Ainsley, while Etta Reed Payton plays Alice, his daughter. Louis Leon Hall is seen in a very strong role as Dirk Kansett, a half-breed Indian, and Mr. Payton has a good comedy part. There are specialties between the acts and moving pictures from life.

King Dodo has moved his brilliant court to the Folly to repeat the success scored two weeks ago at the New Majestic. At the head of the company is Charles W. Meyers, with Rose Cecelia Shay and the rest of the compay tnat appeared downtown.

The Lighthouse by the Sea is the melodramatic attraction at the Park Theatre this week.

At the Gotham the melodrama From Rags to Riches is offered this week.

The two new burlesques at the Star Theatre this week are Down at Reilly's and A Night Off, presented by Reilly and Woods' Burlesque Company. Pat Reilly appears in both burlesques and the Century Comedy Four is a special feature.

The Unique Theatre offers two burlesques this week with Dick Cooley, the baseball player, in both. He is supported by Harry Mayo, song writer and comedian, and Dick Parker, tenor.

Louis A. Phillips of the Lyceum Theatre is in his thirteenth successive season of uninterrupted success with his Lyceum stock company. The present company includes Emma Bell, leading lady; William C. Holden, leading man; Mrs. Rose Watson Frey, heavy and grand dames; Alice Warren, ingenues and soubrettes; Helen Herbert, characters; Madeline Clark, child parts; Frank Base, heavy and character comedy; Henry P. Keen, heavies; Charles Herbert, old men; Carl Fey, juveniles; George Fisher, comedian; Gus Devere, characters; Gus Inglis, utility. Mr. Phillips claims the distinction of being the pioneer in Brooklyn of the present popular-price system of stock companies.

VINCENT R. KIRK.

OBITUARY.

William Francis Dean, aged twenty years and six months, was killed in an accident at Dobbs Ferry, on the Hudson, on Oct. 4, while automobiling with F. A. Chapman of Great Neck, L. I., N. Y., and was buried in Baltimore on Saturday, Oct. 8, from the home of his mother, Mrs. Catherine Dean. Mr. Dean was a brother of Tunis F. Dean, business manager for Harry Davis at the Avenue Theatre, Pittsburgh, and he was for a time associated with his brother in the box office of the Academy of Music, Baltimore, under the regime of Harris, Britton and Dean. He is survived by his mother, two sisters and two brothers. Solemn high mass of requiem was celebrated for the repose of his soul at the Baltimore Cathedral on Saturday morning at 9 o'clock, the Rev. Dr. Fletcher officiating. The music of the mass was sung by the male choir of the Cathedral, under the direction of Frank X. Hale and Mrs. F. P. Gilmore. The floral tributes at the home of the family and at the grave at Bonnie Brae cemetery were numerous and beautiful. Tunis F. Dean went to Baltimore from Pittsburgh for the funeral.

Mrs. Harriet Webb, the noted Shakespearean reader, lecturer and teacher of elocution, died at her home in this city on Oct. 16, after an illness of nearly a year. Mrs. Webb was fifty-four years of age, and had been prominent in artistic and club circles in New York for twenty years. She was a member of Sorosis, the Professional Woman's League, the Women's Press Club, the Little Mothers' Society, the New Century Study Club, and the Order of the Eastern Star. Two daughters, Mrs. Edwin A. Studwell and Harriet Webb, survive her. The funeral services were held last evening (Monday) in the Church of the Strangers, the Rev. Mr. Blackburn officiating, and the remains will be buried at Rye, N. Y.

Oscar Heller, professionally known as Otto De Vallee, died at his home in Philadelphia on Oct. 10, of heart disease, aged 62 years. Mr. Heller was a native of Saxony and came to America in 1872. He played chiefly in Shakespearean plays after his arrival here and was very successful in both tragedy and comedy. In 1890 he formed a company of his own and toured the Eastern States. He appeared publicly for the last time in Philadelphia about five years ago. Besides his work on the stage Mr. Heller wrote a number of plays in German, and was an active member in many singing societies in Philadelphia.

Elmer G. Sprague, a property man who had been with a number of important companies, died at his home in Brooklyn on Oct. 7, after a long illness, at the age of nineteen years.

Norman Aronson, the father of Rudolph Aronson, died at his home in this city on Oct. 16, aged ninety-two years.

MATTERS OF FACT.

E. D. Shaw, who has been connected with some of the best stars and attractions during his sixteen years' experience in the theatrical business, invites offers as manager, advance or booking agent. The past two years he did exceptional work in advance for Robert B. Mantell. He may be addressed at 1358 Broadway.

The Diepress Company of Cazenovia, N. Y., are the makers of the die-cut coupon ticket with a notched coupon, which adds to the facility in handling the pasteboards at the door. The tickets are of uniform thickness and size and the prices are worth inquiring into.

The Fall Festival will be held at Sumter, S. C., Nov. 22 to 25. A high-class attraction can play to big receipts during these dates at the Academy of Music.

Herbert F. Heywood, character actor, wanting to demonstrate his ability, will accept engagement with first-class company. His address is care Bartley Cushing, Auditorium, Chicago, Ill.

Ed. Van Vechten, a character comedian, who is equally pleasing in drama or comic opera, is disengaged. He may be addressed in care of this office.

The Four Emperors of Music, who have been doing good work with The Funny Side of Life Company, will close with that organization on Oct. 22, and are open for offers from comedy or for vaudeville.

A device to straighten and fill out crooked or hollow legs has been placed on the market by the Consolidated Novelty Company, Box A, Springfield, Ohio. The device bears high recommendation from some delighted wearers.

James Casey and Maggie Le Clair have signed with Sullivan, Harris and Woods, to originate two parts in their latest production, A Race For Life. Through their late ads in THE MIRROR they have received several offers which they have had to refuse. "Can't beat THE MIRROR for quick results," says Casey.

The lithograph of Countess Elsie de Tourney, which took a gold medal at the Paris Exposition in 1900, is now on exhibition at the Palace of Liberal Arts (Block 2), at the World's Fair, St. Louis.

Edward Houghton and F. Matlock of The Johnstown Flood Company were in the city last week on business.

James F. Casey and Maggie Le Clair have just received a communication from A. W. Dingwall of the Broadway Theatre for a new production, but could not enter into negotiations owing to previous engagement with Sullivan, Harris and Woods.

Teresa Maxwell (Mrs. Kallman) obtained a divorce from Maxwell Kallman Oct. 11.

Margaret M. Lewis Lewis is reported to be playing very successfully the part of Hannah Liza in the Russell Brothers' production of The Female Detective.

Matt Grau's agency will remove on Nov. 1 to the New York Theatre Building. Chorus people are now wanted at the 1370 Broadway office.

A reputable and experienced manager and agent would like to invest limited capital with company on tour or an equal amount of money with a star, manager or agent who takes the road after election. He may be addressed as "XX," care this office.

James Neill and the Neill Company, by the excellence of their productions and the ability of individual members, have established themselves as one of the best stock organizations in the country. They are now at the Seattle Theatre, Seattle, Wash., but want a location for the rest of the season. Edwin H. Neill is managing the company.

Attractions of merit have been playing to good receipts at the Empire Theatre, Frankford, Pa., since William B. Allen has taken the management. Three night and one-stand shows will find good open time here.

A play which has been successful in New York will begin its road career at Chicago Nov. 6. James T. Harrison as business manager, 1544 Euclid avenue, Philadelphia, wants competent people to complete the organization.

A star who has the time for a melodrama wants manager with backing to start the enterprise. He should be addressed as "Melodrama," care this office.

The Gem Opera House is the only theatre in Westfield, Mass., which has a population of 14,000. Manager C. Clinton Clark has immediate open time for good attractions.

Bobby Harrington, who has been playing Bunt with Joseph Hart in Foxy Grandpa with great success for the past two seasons, will be at liberty after Oct. 22, owing to the closing of Mr. Hart's company. Mr. Harrington has been growing very fast during the past year and he is now tall enough, and besides, clever enough to undertake leading light comedy roles. He has a remarkably fine baritone voice and has been making a special study of eccentric dancing for several months, so that he is fully qualified for important parts. His work was seen in Atlantic City by George M. Cohan, who expressed the opinion that young Harrington has in him the material for the making of a splendid comedian. He may be addressed care of THE MIRROR.

Sullivan, Harris and Woods began the rehearsals of A Race for Life Oct. 16.

Billy B. Van in The Errand Boy has broken all records for The Duquesne Theatre in Pittsburgh. The orchestra had to be put on the stage for four nights last week.

The Irish Pawnbrokers opened the season on Sept. 11 at Racine to standing room and has been playing to phenomenal business, it is said. Mr. Spear left the company at Kenosha to join the English Daisy Company at Philadelphia, and he has wired Manager Charles L. Walters that the latter company is doing well.

T. H. Winnett has secured exclusive control of Charles P. Rice's new melodrama, The Forbidden Marriage, which was successfully produced last week at Phillips' Lyceum Theatre, Brooklyn.

Married.

BARRISON—GASTON.—At Chicago, Ill., on Oct. 9, by Rev. Mr. Nottman, Mabel Barrison and William D. Gaston.

HUMPHREYS—ARNOLD.—Emerson E. Humphreys and Lole Arnold, at Trenton, N. J., on Sept. 20.

KINGSLEY—ACKERMAN.—Charles Kingsley and Virginia Ackerman, at Traverse City, Mich., on Sept. 28.

McDOWELL—MORRISON.—Robert McDowell, of Indianapolis, Ind., and Grace Morrison, of Los Angeles, Cal.

MOORE—NEVILLE.—At Indianapolis, Ind., on Oct. 8, Robert E. Moore and Dorothy Neville.

ROUGH—LEACH.—Harry C. Rough and Edna Leach, in Boston, on Oct. 2.

Died.

ARONSON.—Norman Aronson, in New York city, on Oct. 16; aged 92 years.

DEAN.—William Francis Dean, at Dobb's Ferry, N. Y., on Oct. 4; aged 20 years.

HELLER.—Oscar Heller (Otto De Vallee) in Philadelphia, on Oct. 10, of heart disease; aged 62 years.

HOLLINGSHEAD.—John Hollingshead, in London, on Oct. 10, aged 77 years.

SELLS.—At Columbus, Ohio, on Oct. 6, of apoplexy, Peter Sells; aged 55 years.

SPRAGUE.—Elmer G. Sprague, in Brooklyn, N. Y., on Oct. 7; aged 19 years.

VALENTINE.—At New York city, on Oct. 13, Thomas W. Valentine; aged 55 years.

WEBB.—Mrs. Harriet Webb, in New York city, on Oct. 16; aged 54 years.

YUNKER.—H. F. Yunker, at Randolph, Wis., on Sept. 22, of stomach trouble; aged 67 years.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. I. NEW YORK, OCT. 22, 1904. No. 32

HARRIS LEADS THEM ALL

Nothing but surprises.

Miss Della Fox in her entry into vaudeville will feature Mr. Harris' beautiful waltz song, "Just a Gleam of Heaven in Her Eyes," also "I've Got My Fingers Crossed, You Can't Touch Me."

George Primrose, the millionaire minstrel, is certainly making good with "Good-bye, My Lady Love" and "Sunday Morning When the Church Bells Ring."

Pat Rooney's waltz song success, "Make Yourself at Home," has started them all whistling on the Coast.

"I've Got My Fingers Crossed, You Can't Touch Me" took six encores last week at Hurtig and Seamon's, as sung by the author, Joe Maxwell.

Madame Mantelli, late of the Metropolitan Opera Co., will feature "The Girl of My Dreams" on her Western concert tour the coming season.

Henry and Gallot, after trying dozens of so-called "illustrated songs" have fallen back on their old stand-by, the Harris publications, and are now singing with great success: "Down in the Vale of Shenandoah," "For Sale, a Baby," and "I've Got My Fingers Crossed, You Can't Touch Me."

Werden and Gladish, song illustrators, are also meeting with great success singing "Down in the Vale of Shenandoah."

Ethel Robinson, pocket edition of May Irwin, is featuring "Come, Take a Trip in My Airship," "Jim Badger," and "I've Lost My Appetite for Chicken."

In answering these advertisements please mention THE MIRROR.

At Weber's Music Hall, on Oct. 4, during the sale of seats, the Harris publications were used exclusively. Among the compositions receiving big encores were "Come, Take a Trip in My Airship," "Just a Gleam of Heaven in Her Eyes," "Down in the Vale of Shenandoah," "Voice of the Night" (waltz), "Down the Pike" (march), "March of the Eagles," "By a Shady Brook," "The Olympia March," and the beautiful ballad, "Dear," arranged by Theodore Bendix and played as a cornet solo.

"If You're in Love, Say Cuckoo," Eva Tanguay's success, by Frederick W. Falter, is very popular with a large number of topliners who are using it.

Eva Mudge is featuring the national march song, "Decoration Day," in her act, and it is a decided hit. "Decoration Day" is also being featured by The High Rollers Extravaganza company, being sung by the entire chorus. This song is by Jack Burnett, composer of "I'm Next to You," which is being sung by Clarence Powell, leading comedian with Richards and Pringles' Georgia Minstrels, and it is a "screamer." Published by the Buffalo Music Co., Kansas City.

Maddox and Prouty, the new firm, celebrated their union by singing "Uncle Sammy" at Keith's, Boston.

The Veno Sisters, duetists, are now appearing on the Western vaudeville circuits, featuring Robert A. King's high-class ballad, "My Lady's Eyes."

Gardner, West and Sunshine are singing "Back, Back, Back to Baltimore," the new coon song, published by Shapiro, Remick and Company.

The Sanfords at Pastor's last week sang with success "Ma Lady Moon," "Miss Katy Did" and "The More I See of Other Girls the Better I Like You."

Dan McAvoy and his Fifth Avenue Girls are winning many encores for their clever rendition of Theodore Morse's song, "Rare Old Bird." Jack Drislane has written some special verses for Mr. McAvoy, which are good.

Gladys Van has in her repertoire "Zenobie," "Strolling 'Long the Pike," "Somebody's Waiting for Me" and "When the Band Was Playing Dixie."

Foster and Foster are featuring "Back, Back, Back to Baltimore" with success.

Lottie Vincent, of Gardner and Vincent, is scoring with Ed Brill's coon classic, "Ma Lady Moon." They are in the West, and the song will be featured throughout their vaudeville tour.

Tom Kelly and his illustrated songs made a success on the Proctor Circuit. The hit of his act is Ed. Brill's march song, "Heroes That Wear the Blue," illustrated with moving pictures of soldiers, sailors, policemen and firemen.

Mayme Remington and her "Buster Browns" are featuring Williams and Van Alstyne's successor to "Navajo," entitled "Seminole," at the new Yorkville Theatre this week.

Dick Temple is now writing exclusively for Jos. W. Stern and Company. He has placed with them three songs, entitled, "The Moon and Star," "Aileen Asthore," and "Any Old Tree."

May Irwin is scoring with her extremely clever rendition of "Dat Aint Nothin' but Talk," Harry Brown and Chris Smith's new coon song, which she is featuring in her new play, Mrs. Black Is Back. This song is published by Falter Brothers.

Mills and Morris, the minstrel misses, are featuring "Back, Back, Back to Baltimore" in their new act.

Mr. and Mrs. Luke Pulley, who are the organizers of the "Watermelon" song sheet, playing at Keith's Theatre, Boston, for four weeks, are scoring a remarkable success with Feist and Barron's coon songs, "Let Me In, Dat's All" and "I Aint Got No Time."

The Fadette Women's Orchestra is now appearing on the Keith circuit. The organization has won much favorable comment by the clever manner in which it plays and sings "Sylvie," a new song by C. E. Billings and Lawrence O'Connor and published by George W. Setchell, of Boston, who recently established a New York office at 39 West Twenty-eighth Street.

Notwithstanding the many march songs now on the market, "Her Boy in Blue," published by the Theatrical Music Company, of 44 West Twenty-eighth Street, has suddenly taken the lead. F. W. Helmick is more than pleased with the phenomenal success already attained by this song, which is from the pen of Charles W. Doty, who has written many successes.

George W. Setchell, the successful music publisher, with headquarters at 633 Washington Street, Boston, has established New York offices at 39 West Twenty-eighth Street, where Victor Kewell is in charge. William Redfield, Dan Ramsay, and Tell Taylor are also to be found in the new offices, and will be pleased to meet their old friends. "Sylvie," "A Song of Other Days," "I Want to Pick a Bone with You," and "The Song Birds Are Singing of You" are the four songs published by Mr. Setchell, now in greatest demand.

T. Mayo Geary, who for years has been successful as a writer of popular songs, and until recently connected with the American Advance Music Company, has secured splendid offices at 51 West Twenty-eighth Street. He has purchased all rights to the big hit, "The Man with the Ladder and the Hose," and his success as a publisher is practically assured. John J. Nestor, "the little man with the big voice," will be in charge of the professional department. Mr. Geary will shortly publish several new songs, which are now being sung by topliners. Mr. Geary invites his professional friends to call.

MUSIC PUBLISHERS.

Carter De Haven's Big Song Hit

IS

HONEY, I'M WAITING

Published by

LEO FEIST

New York, Chicago,
Boston, San Francisco.

YES

"Only You and I, Love,"
"I'll Meet You When the Golden Sun Has Set,"
"Don't Come Back and Hang Around Ma Do',"
"My Own Sweet Southern Honey,"
"The Song Our Boys Sang," are what you need.
PEERLESS PUB. CO.,
129 West 42d St., New York.

"HELLO, LEONORA"

is one of the sweetest songs issued
Send program for copy to the
STRAÉ PUB. CO.,
Chicago Lawn, Chicago, Ills.

LEE OREAN SMITH

Musical Director, Composer, Arranger.
Address care Al. Trahern, 41 W. 28th St., N. Y.

In answering these advertisements please mention THE MIRROR.

MUSIC PUBLISHERS.

A HURRICANE HIT!

The Great National March Song,

"DECORATION DAY"

By JACK BURNETT.

Managers and Performers:
There is no doubt about this song—it's the best ever written for minstrels, burlesques, musical comedies and vaudeville artists. The words are beautifully written, and the music extremely catchy, with a great march swing, and it will "kill" every audience in the country. EVA MUDGE, "The Military Maid," is using it in her top-line act, and that means that IT MUST BE GOOD. Read the chorus.

Chorus:
"While the strains of 'The Star Spangled Banner,
Float softly away through the trees,
While the Stars and Stripes fly proudly,
Sweetly kissed by the Summer breeze,
We remember the graves of our loved ones,
Our heroes who fell in the fray,
And with flowers we cherish their memory,
ON DECORATION DAY."

Send up-to-date program for Prof. copy and orchestration.
Regular copies 25 cents. Write to-day. You can't lose.

BUFFALO MUSIC COMPANY, - 1209 Grand Avenue, KANSAS CITY, MO.

Performers now using this song please write and send photos for title pages.

BIGGEST MARCH SONG HIT OF THE SEASON.

The Land of the Red, White and Blue

19 BEAUTIFUL SLIDES.

Send stamps for orchestration or Band edition. Join our Band and Orchestra Club, $1.00 per year, and get none but the best and breeziest music published.

LEXINGTON MUSIC CO., 49 West 29th St., N. Y.

THE BIG SONG SUCCESS OF THE SEASON!

A Big Hit for Any Act! Words by Clarence Billings. **SYLVIE** A Big Hit for Any Act! Music by Lawrence B. O'Connor

You are cordially invited to call at our New York office, Victor Kewell, mgr. Prof. copies and orchestrations free to recognized performers.

GEO. W. SETCHELL, 633 Wash. St., Boston, Mass. 39 W. 28th St., New York.

The one real March Hit of 1904

Polly Prim is Pretty,
Polly Prim is Cute,
Polly Prim is Catchy.
Polly Prim's a Beaut,

"Polly Prim"

Polly Prim has Vigor,
Polly Prim has Swing,
Polly Prim has Melody,
She's the real thing.

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
Regular copies to non-professionals, 25c. each. Write for Complete Catalogue.
Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.
JOS. W. STERN & CO., 34 East 21st St., New York.

T. MAYO GEARY

Respectfully invites his professional friends and acquaintances to call at his new offices

51 WEST 28th STREET,

The New Home of

THE MAN WITH THE LADDER AND THE HOSE

Slides, yes, great ones, $5.00 per set to everybody.

MAXWELL & SIMPSON

Are Featuring Their Own Beautiful Song

Nobody Seems To Love Me Now

Published by SHAPIRO-REMICK & COMPANY, 45 W. 28th St., N. Y.

"Good Night, Miss Emaline"

A Coon Song Serenade.

By Andrew B. Sterling and Harry L. Newman.

Professional copies to recongized performers or those sending up-to-date programmes. No cards.

FALTER BROS., Publishers, Clipper Bldg., 47 W. 28th St., New York.

THOSE TWO GOOD HITS

"MY OLD CREMONA"

and

"WHEN DE DEW WAS ON DE CLOVER"

W. H. WILLIS & CO., Cincinnati, Cor. 4th and Elm Sts.

For professional free copies, address GEO. E. FOSSICK, Sheffield, Ala.

LIGHTS OF HOME
MY SUNBURNT LILY
JUST A PICTURE OF YOU
THEY ALL SPOKE WELL OF YOU

AL TRAHERN, 41 W. 28th St., N. Y.

ELIZABETH MURRAY

In a recent letter to BRYAN and MULLEN, wrote as follows:

"'PEPITA MAGUIRE' is the biggest kind of a hit, and I shall keep it on for the rest of the season."

This is the one they are all singing:

I LONG TO SEE THEM ALL AGAIN

A great hit everywhere.

Profs. inclose late prog. for copy. Beautifully Illustrated.

CHAS. F. ERNST MUSIC PUB. CO. (Hewson Bldg.), Kansas City, Mo.

Sweet as a breath of air from the rock-bound coast of Maine.

Eugene Ellsworth's Ballad Sensation

"On the Old New England Shore"

M. WITMARK & SONS, 144-46 W. 37th St., N. Y. City.

Williams and Van Alstyne

WITH A BUNDLE OF DITTIES AT THE SAME OLD STAND.

No Singer Can Afford to be Without the Great March Song,

"HER BOY IN BLUE"

There are March Songs, and March Songs, but none can equal this one. To hear the chorus will convince you Late program will secure copy.

THEATRICAL MUSIC SUPPLY CO., 44 West 28th St., New York.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.

PIONEER PUBLISHING CO., 518 Baltimore Bldg., Chicago, Ill.

In answering these advertisements please mention THE MIRROR.

MA LADY MOON ‖ WHEN THE SNOW FLAKES FALL
MISS KATY DID ‖ HEROES THAT WEAR THE BLUE
THE MORE I SEE OF OTHER GIRLS, THE BETTER I LIKE YOU

Send late program for prof. copies. ED. S. BRILL, 43 W. 28th St., N. Y.

IT GROWS—EVERY DAY—IT GROWS.

"On the Farm in Old Missouri"

Verne C. Armstrong's Great Missouri Song.

Prof. copies and orchestration for program.

CONTINENTAL MUSIC CO., Broadway and 28th Street, New York City.

YOU CAN MAKE NO MISTAKE. THEY ARE GOOD!

March Song, "THE GIRL WHO HAS WON MY HEART."
Ballad, "DEAR LENORE." Raymon Moore's Masterpiece.
Coon Song, "THERE'LL BE NOTHING BUT SWEET DREAMS."

Professional copies ready. WM. H. ANSTEAD, 48 W. 28th St., New York.

"MAKE A FUSS OVER ME"
"A LITTLE BOY CALLED TAPS"

Two new songs by THEODORE MORSE, writer of "Blue Bell" and "Feelin' For You."
Published by the F. B. HAVILAND PUB. CO., 125 W. 37th St., N. Y.

DON'T RUIN GOOD ACT WITH POOR SONG.
SEND FOR A COPY OF

"Where the Silv'ry Colorado Wends Its Way"

AND MAKE NO MISTAKE.

TOLBERT R. INGRAM MUSIC CO., Denver, Colo.

In answering these advertisements please mention THE MIRROR.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY OF THE STREETS: Eaton Rapids, Mich., Oct. 18, Muskegon 20, Allegan 22.

A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Johnsonburg, Pa., Oct. 18, Bradford 19, Corry 20, Erie 21, 22, North East 24, Titusville 25, Stoneboro 26, New Kensington 27, Uniontown 28, Connellsville 29.

A BREEZY TIME (Western; K. Webster Fitz, mgr.): Oskaloosa, Ia., Oct. 18, Newton 19, Adel 20, Madrid 21, Boone 22, Grand Junction 24, Humbolt 25, West Bena 26, Ruthven 27, Spencer 28, Milford 29.

A BUNCH OF KEYS (Gus Bothner, mgr.): Bay City, Mich., Oct. 18, Saginaw 19, Flint 20, Battle Creek 21, Jackson 22, Muskegon 23, Big Rapids 24, Manistee 25, Ludington 26, Manitowoc, Wis., 27, Green Bay 28, Fond du Lac 29.

A CHICAGO TRAMP (W. C. Van Bough, mgr.): Lafayette, Ind., Oct. 18, Sheridan 19, Noblesville 20, Lebanon 21, Ladoga 22.

A CHILD OF THE SLUMS: Torrington, Conn., Oct. 18, Derby 19, Hoboken, N. J., 20-22.

A COUNTRY KID (H. B. Whitaker, mgr.): Hudson, Mich., Oct. 13, Adrian 14, Tecumseh 15, Ypsilanti 17, Howell 18, Chessenning 19, Saginaw 20, Alma 21, Mt. Pleasant 22, Midland 25, Bay City 26, Standish 27, East Tawas 28, Alpena 29.

A DESPERATE CHANCE (Miller, Plohn and Saylor, mgrs.): Birmingham, Ala., Oct. 17-22, Nashville, Tenn., 31-Nov. 5.

A DEVIL'S LANE (Eastern; Eunice Fitch, mgr.): Lancaster, O., Oct. 19, Marysville 20, Kenton 21, North Baltimore 22, Upper Sandusky 25, Marion 26, Galion 27.

A FIGHT FOR LOVE: Brooklyn, N. Y., Oct. 17-22, Hoboken, N. J., 23-26.

A GIRL OF THE STREETS: Wheeling, W. Va., Oct. 16-19, Erie, Pa., 20-22, Pittsburgh 24-29.

A LITTLE OUTCAST (E. J. Carpenter's): Aurora, Mo., Oct. 18, Galena, Kan., 19, Webb City, Mo., 20, Carthage 21, Parsons, Kan., 22, Weir City 23, Nevada, Mo., 24, Clinton 25, Moberly 26.

A LITTLE OUTCAST (Northern; R. A. Hanks, mgr.): Sabina, O., Oct. 18, Greenfield 19, Washington 20, Circleville 21, Chillicothe 22, New Lexington 24, Newark 25, Coshocton 26, Zanesville 27, Marietta 28, Cambridge 29.

A MIDNIGHT MARRIAGE (Ed Anderson, mgr.): Omaha, Neb., Oct. 18, 19, Ottumwa 20, Burlington, Ia., 21, Galesburg, Ill., 22.

A PRISONER OF WAR (Forrester and Mittenthal, mgrs.): Newark, N. J., Oct. 17-22.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Clarksdale, Miss., Oct. 18, Greenwood 19, Yazoo City 20, Jackson 21, Canton 22, Wenona 23.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Vancouver, Wash., Oct. 18, Sedro Woolev 19, Anacortes 20, Snohomish 21, Wenatchee 22, Spokane 23, Roseland 24, Nelson 26, Northport 27, Grand Forks, B. C., 28, Republic, Wash., 29.

A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Geo. Crowder, mgr.): New Lexington, O., Oct. 18, Shawnee 19, London 20, Urbana 21, Springfield 22, Waverly 24, Maysville, Ky., 25.

A ROYAL SLAVE (Southern; Gordon and Bennett, props.; H. M. Blackaller, mgr.): Petersburg, Va., Oct. 18, Newport News 19, Suffolk 20, Raleigh, N. C., 21, Durham 22, Greensboro 24, West Salem 25, Salisbury 26, Charlotte 27, Gaffney, S. C., 28, Spartanburg 29, Sumpter 31.

A RUNAWAY MATCH (Miller and Bates, mgrs.): Denver, Col., Oct. 16-22, Salt Lake, U., 24-26, Ogden 27, Reno 29.

A RUNAWAY MATCH (Chase and Lister, mgrs.): St. Joseph, Mo., Oct. 18, 19, Topeka, Kan., 20, Wamego 21, Leavenworth 23, Paola 24, Ft. Scott 25, Joplin, Mo., 26, Girard, Kan., 27, Nevada, Mo., 28, Carthage 29, Webb City 30.

A STRUGGLE FOR GOLD: Holyoke, Mass., Oct. 17-19.

A TEXAS STEER (M. Rice, mgr.): San Francisco, Cal., Oct. 16-22, Oakland 23, Vallejo 24, Fresno 26, Visalia 27, Tulare 28, Bakersfield 29.

A THOROUGHBRED TRAMP (Eastern; Harry Darlington, mgr.): Paris, Ky., Oct. 18, Henderson 21, Newburg, Ind., 24, Russellville, Ky., 25, Clarksville, Tenn., 26, Bowling Green, Ky., 27, Gallatin, Tenn., 28, Murfreesboro 29.

A TRIP TO CHINATOWN: Columbia, Pa., Oct. 18, Carlisle 19, Middletown 20.

A WOMAN'S STRUGGLE: Albany, N. Y., Oct. 17-19, Troy 20-22, Hartford, Conn., 24-26.

A WORKING GIRL'S WRONGS (Howard Wall, mgr.): Chicago, Ill., Oct. 9-22.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): St. Paul, Minn., Oct. 16-22, Minneapolis 23-29.

ADAMS, MAUDE: Chattanooga, Tenn., Oct. 18, Atlanta, Ga., 19, 20, Birmingham, Ala., 21, Mobile 22.

AFTER MIDNIGHT (Spencer and Aborn, mgrs.): Philadelphia, Pa., Oct. 17-22, Buffalo, N. Y., 24-29.

ALLEN, VIOLA: Philadelphia, Pa., Oct. 10-22.

ALONE IN THE WORLD (Mittenthal Brothers): St. Louis, Mo., Oct. 9-22, Cincinnati, O., 23-29.

ANGLIN, MARGARET: Philadephia, Pa., Oct. 31-Nov. 12.

AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Pawnee, Okla., Oct. 18, Enid 19, Chandler 20, Shawnee 21, Chickasha, I. T., 22, Norman, Okla., 24, Purcell, I. T., 25, Pauls Valley 26, Wynnawood 27, Ardmore 28.

ARIZONA (Eastern; Wilson S. Ross, mgr.): Reno, Va., Oct. 18, Lewisburg 19, Shamokin, Pa., 20, Berwick 21, Mauch Chunk 22, Ashland 24, Sunbury 25, Williamsport 26, Altoona 27, Johnstown 28, Charlerol 29, Waynesburg 31.

ARIZONA (Western; Milton Bunckel, mgr.): San Francisco, Cal., Oct. 16-29.

AS YOU LIKE IT (Kane, Shipman and Calvin, mgrs.): Winnipeg, Man., Oct. 18-20, Grand Forks, N. D., 21, Fargo 22, Billings, Mont., 24, Livingston 25, Butte 26, Great Falls 27, Anaconda 28, Missoula 29.

AT THE OLD CROSS ROADS (Eastern; Arthur C. Aiston, prop. and mgr.): Johnstown, Pa., Oct. 18, Altoona 19, Punxsutawney 20, Smithport 21, Johnsonburg 22, Shamokin 24, Freeland 25, Shenandoah 26, Mt. Carmel 27, Sunbury 28, Berwick 29.

AT THE OLD CROSS ROADS (Western; Arthur Aiston, prop. and mgr.): Cherokee, Ia., Oct. 18, Sioux City 19, Omaha, Neb., 20-22, St. Joseph, Mo., 23, 24.

BARRYMORE, ETHEL: Pittsburgh, Pa., Oct. 24-29, Columbus, O., 31, Nov. 1.

BEATON, LOUISE (A. H. Woods, mgr.): Baltimore, Md., Oct. 17-22, Harrisburg, Pa., 24-26.

BERESFORD, HARRY (J. J. Coleman, mgr.): Savannah, Ga., Oct. 18, Jacksonville, Fla., 19, Columbus, Ga., 20, Aniston, Ala., 21, Chattanooga, Tenn., 22.

BEYOND (Malcolm Douglas, mgr.): Boston, Mass., Sept. 29—indefinite.

BIRD CENTRE: Milwaukee, Wis., Oct. 24-26, South Bend, Ind., 27, Grand Rapids, Mich., 28, 29.

BONNIE BRIER BUSH (Kirke La Shelle, mgr.): Philadelphia, Pa., Oct. 17-22, Wilmington, Del., 24, Pottsville, Pa., 25, Trenton, N. J., 26, Harrisburg, Pa., 27, Scranton 28, Wilkes-Barre 29.

BUSTER BROWN (Western; Melville B. Raymond, mgr.): Rockford, Ill., Oct. 17, 18, Peoria 19, 20, Davenport, Ia., 21, 22, Kansas City, Mo., 23-29.

BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Jacksonville, Ill., Oct. 18, Bloomington 19, Danville 20, 21, Anderson, Ind., 22, Richmond 24, Terre Haute 25, Muncie 26, Piqua, O., 27, Newark 28, Zanesville 29, Wheeling, W. Va., 31.

BUSY IZZY (A. W. Herman, mgr.): Atlanta, Ga., Oct. 17-22, Birmingham, Ala., 24-29.

CAMPBELL, MRS. PATRICK: New York city Oct. 10—indefinite.

CAPTAIN BARRINGTON (Henri Gressitt, mgr.): Fall River, Mass., Oct. 17-19, Fitchburg 20, Waltham 21, Marlboro 22, Providence, R. I., 24-29.

CHECKERS: New York city Aug. 22—indefinite.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Camden, N. J., Oct. 17-19, Wilmington, Del., 20-22, Philadelphia, Pa., 24-29.

COLLIER, WILLIAM: New York city Oct. 17-22.

CRANE, WILLIAM H.: New York city Sept. 19—indefinite.

CROSMAN, HENRIETTA: Philadelphia, Pa., Oct. 17-29.

DARKEST RUSSIA (W. C. Cunningham, mgr.): Kansas City, Mo., Oct. 16-22.

DAVID HARUM (Julius Cahn, mgr.): Brooklyn, N. Y., Oct. 17-22, Worcester, Mass., 24-29.

DAVID HARUM (No. 2; Julius Cahn, mgr.): Wilkes-Barre, Pa., Oct. 17-19, Scranton 20-22, Pittston 24, Waverly, N. Y., 25, Jamestown 26, Erie, Pa., 27-29.

DEALERS IN WHITE WOMEN (A. H. Woods, mgr.): Troy, N. Y., Oct. 17-19, Albany 20-22, Jersey City, N. J., 24-29.

DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Shenandoah, Ia., Oct. 18, Clarinda 19, Creston 20, Nebraska City, Neb., 21, Tecumseh 22, Auburn 24, Wahoo 25, Aurora 26, Fairbury 27.

DODGE, SANFORD: Alexandria, Minn., Oct. 18, Fergus Falls 19, Barnesville 20, Ada 21, Red Lake Falls 22, Warren 24, Neche, N. D., 27, St. Thomas 31.

DORA THORNE (Rowland and Clifford, mgrs.): Saginaw, Mich., Oct. 16-19, Bay City 21, Muskegon 22, Grand Rapids 23-26.

DOWN BY THE SEA (Phil Hunt, mgr.): Syracuse, N. Y., Oct. 17-19, Rochester 20-22, Condersport, Pa., 24, Smithport 25.

DOWN ON THE FARM (Dan Emerson, mgr.): Piedmont, W. Va., Oct. 18, Keyser 19, Monroe 20, Elkins 21, West Union 22.

DOWN OUR WAY (J. H. Conner, mgr.): Springfield, Mass., Oct. 18, Southbridge 19, Taunton 20, Newport, R. I., 21, Brockton, Mass., 22, Fall River 24, 25, Worcester 26, 27.

DREW, JOHN: New York city Sept. 5—indefinite.

DRIVEN FROM HOME: Detroit, Mich., Oct. 16-22, Akron, O., 24-26.

DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.): Pontiac, Ill., Oct. 18, Lincoln 19, Jacksonville 20, Beardstown 21, Minier 22, Peoria 23, Streator 24, Dwight 25.

DR. JEKYLL AND MR. HYDE (Abbott and Hensel, mgrs.): Columbus, Kan., Oct. 17, Carthage, Mo., 18, Parsons 19, Vinita, I. T., 20, Tulsea 22, Chandler 25.

EDESON, ROBERT (Henry B. Harris, mgr.): Washington, D. C., Oct. 17-22, Cleveland, O., 24-29.

ELLIOTT, MAXINE: Chicago, Ill., Oct. 10-22.

EMERSON, MARY: Carbondale, Pa., Oct. 18, Scranton 19, Pittston 20, Wilkes-Barre 21, Hazleton 22.

ESCAPED FROM THE HAREM: Cleveland, O., Oct. 17-22, Albany, N. Y., 24-26, Troy 27-29.

EVERYMAN (G. C. Dent, mgr.): Marion, Ind., Oct. 18, Logansport 19, South Bend 20, Valparaiso 21, Chicago, Ill., 22.

FAUST (Porter J. White's): Mt. Pleasant, Mich., Oct. 18, Owosso 19, Grand Rapids 20, Ionia 21, Belding 22, Manistee 24.

FAVERSHAM, WILLIAM: New York city Sept. 12—indefinite.

FINNIGAN'S BALL (Ollie Mack, mgr.): Boise City, Ido., Oct. 18, 19, Baker City, Ore., 20, Pendleton 21, Walla Walla, Wash., 22, Spokane 23, 24, Lewiston, Ido., 25, Moscow, Wash., 26, Colfax 27, Pullman 28, Ellensburg 29.

FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14—indefinite.

FLOOD TIDE (A. E. Nash, mgr.): Springfield, O., Oct. 17, Urbana 18, Ashland 19, Akron 20, 21.

FOGG'S FERRY (Chas. W. Benner, mgr.): Plymouth, Ind., Oct. 18, Kokomo 19, Logansport 20, Elwood 21, Alexandria 22, Albany 24, Hartford City 27.

FOR HER CHILDREN'S SAKE (Sullivan, Harris and Woods, props.): Spartansburg, S. C., Oct. 18, Asheville, N. C., 19, Knoxville, Tenn., 20, Chattanooga 21, Birmingham, Ala., 22.

FOR HER SAKE: Portland, Ore., Oct. 16-22, Eugene 24, Roseburg 25, Ashland 26, Bakersfield, Cal., 28.

FOR HIS BROTHER'S CRIME (Geo. N. Bellinger, mgr.): Milwaukee, Wis., Oct. 23-29, Chicago, Ill., 30-Nov. 5.

FOR MOTHER'S SAKE (Wm. Pottle, Jr., mgr.): Van Buren, Ark., Oct. 18, Fort Smith 19, Muskogee, I. T., 20, South McAlester 21, Shawnee, Okla., 22, Oklahoma City 23, Minco, I. T., 24, Mangum, Okla., 25, Hobart 26, Anadarko 27, Duncan, I. T., 28, Ardmore 29, Guthrie, Okla., 30, Perry 31.

FOXY GRANDPA (Joseph Hart and Carrie De Mar): Richmond, Va., Oct. 17-22.

FRANKENFIELD, LAURA (Sanford, Dodge, mgr.): Bottineau, N. D., Oct. 19, Minot 22, Kenmare 25, Portal 26, Carrington 29, Cooperstown Nov. 1.

FROM RAGS TO RICHES: Brooklyn, N. Y., Oct. 17-22.

GALLAND, BERTHA: Philadelphia, Pa., Oct. 24-29.

GILLETTE, WILLIAM: Brooklyn, N. Y., Oct. 17-22, Bridgeport, Conn., 24, Waterbury 25, Pittsfield, Mass., 26, Springfield 27, Northampton 28.

GILMORE, BARNEY (Harry Montgomery, mgr.): Rochester, N. Y., Oct. 17-19, Syracuse 20-22.

GILMORE, PAUL (Jules Murry, mgr.): Canton, O., Oct. 18, Charleston, W. Va., 27, Lexington, Ky., 28.

GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Chicago, Ill., Oct. 3-29.

GRANTLEY, HELEN: Petersburg, Va., Oct. 22.

GRAPEWIN, CHARLEY: Cleveland, O., Oct. 17-22, Pittsburgh, Pa., 24-29.

GREET, BEN, PLAYERS (Ben Greet, mgr.): Sacramento, Cal., Oct. 17, 18, San Jose 19, 20, Stanford University 21, Oakland 22, Stockton, 24, 25, Visalia 26, Bakersfield 27, Fresno 28, 29.

GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Coshocton, O., Oct. 18, Cambridge 19, Chillicothe 20, Jackson 21, Ironton 22, Portsmouth 24, Bluefield, W. Va., 25, Roanoke, Va., 26, Bristol 27, Greenville, Tenn., 28, Knoxville 29, Asheville, N. C., 31.

GRIMES' CELLAR DOOR: Crookston, Minn., Oct. 18, Grand Forks, N. D., 19, Grafton 20, Winnipeg, Man., 21, 22, Fargo, N. D., 24, Mandan 25, Jamestown 26, Miles City, Mont., 28, Billings 29, Bozeman 31.

HACKETT, JAMES K.: Providence, R. I., Oct. 24-26.

HALL, GEORGE F. (W. J. Fielding, mgr.): Schenectady, N. Y., Oct. 18, Cohoes 19, Hartford, Conn., 21, 22, Springfield, Mass., 24-26.

HALL, HOWARD: Terre Haute, Ind., Oct. 17, 18, Indianapolis 20-22, Dayton, O., 24-26.

HAMLET (Hanley and Co., mgrs.): Galesburg, Ill., Oct. 18, Clinton, Ia., 19, Davenport 20, Rock Island, Ill., 21, Moline 22, Keosauqua, Ia., 31, Keokuk Nov. 1.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Cairo, Ill., Oct. 18, Helena, Ark., 19, Pine Bluff 20, Hot Springs 21, Little Rock 22, Fort Smith 24, South McAlester, I. T., 25, Shawnee, Okla., 26, Guthrie 27, Oklahoma City 28, 29.

HANS HANSON (Jas. T. McAlpin, mgr.): Canton, S. D., Oct. 17, Lennox 18, Yankton 19, Gayville 20, Elk Point 21, Ponca, Neb., 22.

HAPPY HOOLIGAN (Western; Al. Dolson, mgr.): Waycross, Ga., Oct. 18, Valdosta 19, Thomasville 20, Bainbridge 21, Troy, Ala., 22, Columbus, Ga., 24, Augusta 29.

HAPPY HOOLIGAN (Eastern; D. A. Kelly, mgr.): Boston, Mass., Oct. 17-22, Waltham 24, S. Framingham 25.

HEARTS ADRIFT: St. Louis, Mo., Oct. 16-22.

HENDRICKS, BEN (Wm. Gray, mgr.): Ft. Madison, Ia., Oct. 16-22.

HERALD SQUARE COMEDY (Robbins and Wallin, mgrs.): St. Albans, Vt., Oct. 18, Enosburg Falls 19.

HER FIRST FALSE STEP: Indianapolis, Ind., Oct. 17-19, Muncie 20, Anderson 21, Logansport 22, Muskegan, Ill., 23, Racine, Wis., 24, Wausau 25, Ashland 26.

HER MAD MARRIAGE: Providence, R. I., Oct. 17-24, Brooklyn, N. Y., 24-29.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Philadelphia, Pa., Oct. 17-22, Wilmington, Del., 24-26, Camden, N. J., 27-29.

HER ONLY SIN: Princeton, Ill., Oct. 18, Dixon 19, Clinton 20, Moline 21, Rock Island 22, Davenport 23, Muscatine 24, Washington 25, Ottumwa 26, Centreville 27, Albia 28, Oskaloosa 29, Knoxville 31.

HIGGINS, DAVID: Youngstown, O., Oct. 19, Hamilton, Can., 22.

HOLLAND, MILDRED (E. C. White, mgr.): Manchester, N. H., Oct. 18, Nashua 19, Brockton, Mass., 20, Woonsocket, R. I., 21, Norwich, Conn., 22, New London 24.

HOW HE WON HER (Tom North, mgr.): Memphis, Tenn., Oct. 17-22, Nashville 24-29.

HUMAN HEARTS (Eastern; Jesse M. Blanchard, mgr.): Poughkeepsie, N. Y., Oct. 18, Hudson 19, Catskill 20, Cohoes 21, Schenectady 22, Troy 24-26, Amsterdam 27, Little Falls 28, Ilion 29.

HUMAN HEARTS (Southern; W. E. Nankeville, mgr.): Brunswick, Ga., Oct. 18, St. Augustine, Fla., 19, Jacksonville 20, Pensacola 21.

HUMAN HEARTS (Western; Claud Saunders, mgr.): Cedar Rapids, Ia., Oct. 19, Vinton 20, Waterloo 21, Dubuque 22, Rock Island, Ill., 23, Maquoketa 24, Clinton 25.

IN OLD KENTUCKY: New Iberia, La., Oct. 23, Galveston, Tex., 24, Houston 25, San Antonio 26, 27, Corsicana 28, Dallas 29.

IRIS (L. J. Rodriguez, mgr.): Norristown, Pa., Oct. 18, Wilmington, Del., 19, Norfolk, Va., 20, Newport News 21, Richmond 22, Petersburg 24, Danville 25, Greenboro, N. C., 26, Winston-Salem 27, Durham 28, Raleigh 29.

IRWIN, MAY (Edward R. Salter, mgr.): Salem, Mass., Oct. 18, Fitchburg 19, New Bedford 20, Brockton 21, Newport, R. I., 22, Boston, Mass., 24-Nov. 5.

JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Mobile, Ala., Oct. 18, Biloxi, Miss., 19, Hattiesburg 20, Tuscaloosa, Ala., 21, Canton Miss., 22, Brookhaven 24, Macomb 25, Crystal Springs 26, Jackson 27, Greenwood 28, Clarksdale 29.

KELSEY, HERBERT, AND EFFIE SHANNON: Baltimore, Md., Oct. 17-22.

LACKAYE, WILTON (W. A. Brady, mgr.): Duluth, Minn., Oct. 17-19, Mankato 19, Sioux City, Ia., 20, Omaha, Neb., 21, 22, Lincoln 24, St. Joseph, Mo., 25, Topeka, Kan., 27-29.

LIGHTS OF HOME (Harry Doel Parker, mgr.): Providence, R. I., Oct. 17-22, Boston, Mass., 24-29.

LOFTUS, CECELIA (Daniel Frohman, mgr.): New York city Sept. 19-Oct. 24.

LORIMER, WRIGHT: Boston, Mass., Oct. 3-Nov. 12.

LOUISIANA: St. Louis, Mo.—indefinite.

McFADDEN'S FLATS (Chas. E. Barton, mgr.): Galveston, Tex., Oct. 18, San Antonio 19, Austin 20, Ft. Worth 21, Dallas 22, Shreveport, La., 23.

MACK, ANDREW: Boston, Mass., Oct. 17-22.

MANTELL, ROBERT B. (Max Zoellner, mgr.): Newport, R. I., Oct. 17, Brockton, Mass., 18, Salem 19, Gloucester 20, Lowell 21, 22.

MASON AND MASON: Bakersfield, Cal., Oct. 18, Fresno 19, Madera 20, Stockton 21, Oakland 22, San Francisco 24-29.

MELVILLE, ROSE (J. R. Sterling, mgr.): Milwaukee, Wis., Oct. 16-22, St. Paul, Minn., 23-29.

MILLER, HENRY: New York city Oct. 11—indefinite.

M'LISS: Buffalo, N. Y., Oct. 17-22.

MORE TO BE PITIED THAN SCORNED (Abe Levy, mgr.): Jersey City, N. J., Oct. 17-22.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): New York city Sept. 3—indefinite.

MUGG'S LANDING (Leroy J. French, mgr.): Sullivan, Ill., Oct. 18, Mattoon 19, Hillsboro 20, Litchfield 21, Alton 22, East St. Louis 23, Collinsville 24.

MURPHY, JOSEPH (Geo. Kenney, mgr.): Ottawa, Can., Oct. 17, 18, Kingston 19, Hamilton 20, 21, London 22, St. Thomas 24, Woodstock 25, Stratford 26, Berlin 27, Guelph 28, Brantford 29.

MURRAY AND MACK: Athens, Ga., Oct. 18, Greenville, S. C., 19, Asheville, N. C., 20, Winston-Salem 21, Charlotte 22.

MY WIFE'S FAMILY (I. Seidenberg, mgr.): Chicago, Ill., Oct. 16-22, Cincinnati, O., 23-29.

NEILL, JAMES (Edwin H. Neill, mgr.): Seattle, Wash., Sept. 19-Nov. 26.

NEWMAN, JOSEPH (Bartow Newsome, mgr.): Windsor, Col., Oct. 18, Fort Collins 19, Loveland 20, Berthoud 20, Longmont 21, Boulder 22.

Special To the Profession!

HOTEL HANOVER

12th and Arch Streets, PHILADELPHIA

EUROPEAN PLAN ONLY

Cuisine Unexcelled

Running hot and cold water, and speaking tube to office in every room. New management.
WILLIAM C. RICHARDSON & CO., Proprietors.

Hotel Convenient to all Theatres

THEATRICAL WEEKLY RATES

Shall be glad to see all of my old friends, and others. Come and feel at home.
WILLIAM C. RICHARDSON, Manager.

Formerly Business Manager Col. Sinn's Park Theatre, Brooklyn, for six seasons.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Springfield, Mass., Oct. 17-19, South Manchester, Conn., 20, Thomaston 21, Waterbury 22.

NO WEDDING BELLS FOR HER: Philadelphia, Pa., Oct. 17-22.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Jackson, Mich., Oct. 18, Battle Creek 19, Kalamazoo 20, Grand Rapids 21, South Bend, Ind., 22, Chicago, Ill., 23-Nov. 5.

OLD ARKANSAW (Merle H. Norton, mgr.): Lebanon, Ind., Oct. 18, Ladoga 19, Clinton 20, Brazil 21, Terre Haute 22, Marshall, Ill., 24, Vincennes, Ind., 25, Shelburn 26, Linton 27, Bloomfield 28, Bedford 29.

OLD FARMER HOPKINS: Galitzin, Pa., Oct. 18, Morrisdale 19, Jersey Shore 21, Catawissa 22.

ON THANKSGIVING DAY (Vance and Sullivan, mgrs.): Manchester, N. H., Oct. 17-19, Fall River, Mass., 24-26, New Haven, Conn., 27-29.

ON THE BRIDGE AT MIDNIGHT (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Toledo, O., Oct. 16-19, Grand Rapids, Mich., 20-22, Indianapolis, Ind., 24-26, Dayton, O., 27-29.

ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Salt Lake, U., Oct. 17-19, Park City 20, Rock Springs, Wyo., 21, Cheyenne 22, Denver, Col., 23-29.

O'NEILL, NANCE (John B. Schoeffel, mgr.): Woonsocket, R. I., Oct. 18.

ONLY A SHOP GIRL (Henry H. Winchell, mgr.): Norfolk, Va., Oct. 17-22, Richmond 24-29, Atlanta, Ga., 31-Nov. 5.

OUR NEW MINISTER (Miller and Convers, mgrs.): Detroit, Mich., Oct. 16-22, Cleveland, O., 24-29.

OVER NIAGARA FALLS (A; Rowland and Clifford, props.): Reading, Pa., Oct. 17-19, Atlantic City, N. J., 20-22, Mt. Vernon, N. Y., 24, Bridgeport, Conn., 25, 26.

OVER NIAGARA FALLS (B; Rowland and Clifford, mgrs.): Lisbon, N. D., Oct. 13-19.

OVER NIAGARA FALLS (C; Rowland and Clifford, mgrs.): Fremont, Neb., Oct. 18, Nebraska City 19, Falls City, Kan., 20, Horton 21, Lawrence 22, Topeka 23, Manhattan 24, Clay Center 25, Concordia 26, Minneapolis 27, Abilene 28, Junction City 29.

OUT OF THE FOLD (Henry B. Marks, mgr.): Muscatine, Ia., Oct. 18, Burlington 19, Keokuk 20, Quincy, Mo., 21, Hannibal 22.

PALS (Jno. B. McKenzie, mgr.): Montreal, Can., Oct. 17-22, Toronto 24-29.

PATTON, W. B. (J. M. Stout, mgr.): Clarksville, Tex., Oct. 18, Texarkana 19, Hot Springs, Ark., 22, Camden 26.

PERKINS, WALTER E. (Claxton Wilstach, mgr.): Binghamton, N. Y., Oct. 19, Auburn 20, Ithaca 21, Rochester 22, Lockport 24, Niagara Falls 25, Hornellsville 26, Albany 28, 29.

PRETTY PEGGY (Arthur C. Aiston and J. Emmett Baxter, mgrs.): Aspen, Col., Oct. 18, Grand Junction 19, Provo, U., 20, Salt Lake 21, 22, Park City 24, Ogden 25.

PROFESSOR NAPOLEON (R. Walle Davis, mgr.): Oil City, Pa., Oct. 21, 22, Ashtabula, O., Nov. 4, 5.

QUEEN OF THE HIGHWAY (Jas. H. Wallick, prop.): Duluth, Minn., Oct. 17-19, Chippewa Falls 20, Milwaukee, Wis., 23-29.

QUEEN OF THE WHITE SLAVES (Eastern; A. H. Woods, mgr.): Lowell, Mass., Oct. 17-19, Holyoke 20-22, Elizabeth, N. J., 24-26, New Brunswick 27, S. Bethlehem, Pa., 28, Easton 29, Allentown 31.

QUEEN OF THE WHITE SLAVES (Western; A. H. Woods, mgr.): Dayton, O., Oct. 17-19, Toledo 20-22, Louisville, Ky., 23-29.

QUINCY ADAMS SAWYER (Central; W. G. Snelling, mgr.): Hartford, Conn., Oct. 18, Meriden 19, New Britain 20, Holyoke, Mass., 21, Springfield 22, Northampton 24, Pittsfield 25, Orange 26, Leominster 27, Waltham 28, Gloucester 31.

QUINCY ADAMS SAWYER (Eastern): Watertown, N. Y., Oct. 18, Oswego 19, Fulton 20, Weedsport 21, Norwich 22, Cortland 24, Corning 25, Bath 26, Penn Yan 27, Lyons 28.

RACHEL GOLDSTEIN (Sullivan, Harris and Woods, mgrs.): Pottstown, Pa., Oct. 18, Allentown 19, S. Bethlehem 20, Northumberland 21, Pottsville 22, Bellefonte 24, Jersey Shore 25, Berwick 26, Nanticoke 27, Hazleton 28, Pittston 29, Shenandoah 31.

REHAN, ADA (Sam S. Shubert, mgr.): New Haven, Conn., Oct. 31, Nov. 1.

ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): Louisville, Ky., Oct. 16-22, St. Louis, Mo., 23-29.

RUDOLPH AND ADOLPH (Broadhurst and Currie, mgrs.): Coldwater, Mich., Oct. 18, Adrian 19, Jackson 20, Ann Arbor 21, Kalamazoo 22.

RUSSELL, ANNIE: Cleveland, O., Oct. 17-22.

RUSSELL, LOUIS J. (Felix Blei, mgr.): Augusta, Me., Oct. 18, Bath 19, Rumford Falls 20, Farmington 21, Norway 22, Bridgton 24, Westbrook 25.

SANDY BOTTOM (Hampton and Hopkins, mgrs.): Montpelier, Ind., Oct. 18, Hartford City 19, Portland 20, Marion 21, 22, Alexandria 24, Wabash 25, Bluffton 26, Auburn 27, Kendallville 28, Knox 29.

SHADOWS OF A GREAT CITY: New York city Oct. 17-22.

SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Jersey City, N. J., Oct. 17-22, New York 24-29.

SHERLOCK HOLMES: Hartford, Conn., Oct. 19, 20, Derby 21, Bridgeport 22.

SHORE ACRES (Wm. B. Gross, mgr.): Brooklyn, N. Y., Oct. 17-22, Hornellsville 24, Jamestown 25, Sharon, Pa., 26, Niles, O., 27, Elyria 28, Akron 29, Columbus 30, 31.

SIBERIA: Chicago, Ill., Oct. 10-22.

SI PLUNKARD (W. A. Junker, mgr.): Sandusky, O., Oct. 19, Lorain 20, Ashtabula 21, North East, Pa., 22, Niagara Falls, N. Y., 24, Akron 25.

SKINNER, OTIS: New York city Oct. 10—indefinite.

SKY FARM: Bristol, Conn., Oct. 18, Waterbury 19, Meriden 20, Willimantic 21, New London 22.

SLAVES OF THE MINE (L. J. Slevin, mgr.): Turners Falls, Mass., Oct. 18, North Adams 19, Albany, N. Y., 20-22, Syracuse 24-26, Rochester 27-29.

SLAVES OF THE ORIENT (Al. S. Evans, mgr.): Hampton, Ia., Oct. 19, New Ulm, Minn., 22, Blue Earth 25, Waseca 27, Owatona 28, Faribault 29.

SOTHERN, E. H., AND JULIA MARLOWE: New York city Oct. 17-Nov. 5.

STUART, RALPH (Edw. Thurnaer, mgr.): Walla Walla, Wash., Oct. 18, Lewiston 19, 20, Moscow 21, Pullman 22, Spokane 23, 24, Wallace 25, Missoula, Mont., 26, Butte 27, Helena 28, Livingston 29, Fargo, N. D., 31.

SULLY, DANIEL (Willis E. Boyer, mgr.): New London, Conn., Oct. 18, Norwich 19, Middletown 20, Torrington 21, Danbury 22.

SUPERBA: St. Louis, Mo., Oct. 9-22.

TEN NIGHTS IN A BAR ROOM (Mitchell-Lawman's): Belding, Mich., Oct. 18, Greenville 19.

TEN NIGHTS IN A BAR ROOM (Beecher and Stanley's): Knobel, Mo., Oct. 18, Walnut Ridge 19, Ball Knob 20, Beebee 21, Benton 22, Gurdeon 24, Bierne 25, Hope 26, Fulton 27, Texarkana, Tex., 28.

THE BANKER'S CHILD (Four Shannons; Harry Shannon, mgr.): Macon, Mo., Oct. 18, Trenton 19, Cainsville 20, Bethany 21, Stansbury 22, Marysville 24, Mound City 25.

THE CHARITY NURSE (Geo. F. Learned, mgr.): Wilmington, Del., Oct. 17-19, Camden, N. J., 20-22.

THE CHILD WIFE (W. T. Keogh, mgr.): Chicago, Ill., Oct. 9-22, St. Louis, Mo., 24-29.

THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20-Oct. 31.

THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): Philadelphia, Pa., Oct. 10-29.

THE COUNTY CHAIRMAN (Western; Henry W. Savage, mgr.): Butte, Mont., Oct. 17, 18, Helena 19, Missoula 20, Spokane, Wash., 21, 22, Seattle 23-26, Victoria, B. C., 27, Vancouver 28, Whatcom, Wash., 29.

THE CURSE OF DRINK: Chicago, Ill., Oct. 9-22.

THE EARL OF PAWTUCKET: Brooklyn, N. Y., Oct. 17-22.

THE ETERNAL CITY (Liebler and Co., mgrs.): Memphis, Tenn., Oct. 21, 22.

THE FACTORY GIRL (Chas. H. Wuerz, mgr.): Canandaigua, N. Y., Oct. 18, Lockport 19, Warsaw 20, Perry 21, Niagara Falls 22, St. Catharines, Can., 24, Berlin 25, Brantford 26, London 27, Hamilton 28, 29.

THE FACTORY GIRL (Eastern; Phil F. Isaac, mgr.): New York city Oct. 17-22, Newark, N. J., 24-29.

THE FATAL WEDDING (Central; Sullivan, Harris and Woods, props.): Washington, D. C., Oct. 17-22, Baltimore, Md., 24-29.

THE FATAL WEDDING (Eastern; Sullivan, Harris and Woods, props.): Selma, Ala., Oct. 18, Demopolis 19, Meridian, Miss., 20

TWO LITTLE WAIFS (Eastern): Marysville, Mo., Oct. 18, Chillicothe 19, Mason 20, Marshall 21, Lexington 22, Kansas City 23-29.
TWO LITTLE WAIFS (Western): Atchinson, Kan., Oct. 18, Lawrence 19, Salina 20, McPherson 21, Junction City 22, Newton 24, Winfield 25, Arkansas City 26, Wellington 27, Wichita 28, Hutchinson 31.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Greenfield, Ia., Oct. 18, Vellisca 20, Shenandoah 21, Clarinda 22, Nebraska City, Neb., 24, Missouri Valley 25, Atlantic 26.
UNCLE HEZ (H. H. Whittier, mgr.): Irwin, Pa., Oct. 18, Mount Pleasant 19, Dawson 20, Scottdale 21, Vandergrift 22.
UNCLE JOSH SPRUCEBY (J. P. Donohue, mgr.): Radford, Va., Oct. 18, 19, Johnson City, Tenn., 20, Knoxville 21, Ashville, N. C., 22.
UNCLE TOM'S CABIN (Wm. Kibble, mgr.): Danville, Ill., Oct. 18, Hoopston 19.
UNCLE TOM'S CABIN (Al. W. Martin's): Kirksville, Mo., Oct. 18, Moberly 19, Springfield, Ill., 20, Pana 21, Bloomington 22, Chicago 23-29.
UNCLE TOM'S CABIN (Central; L. W. Washburn, mgr.): Waynesboro, Pa., Oct. 18, Carlisle 19, Lebanon 20, Allentown 21, Reading 22.
UNDER SOUTHERN SKIES (Central; Harry Doel Parker, mgr.): Independencce, Ia., Oct. 18, Waterlio 19, Perry 20, Fort Dodge 21, Sioux City 22, Council Bluffs 23, Creston 24, Plattsmouth, Neb., 25, Nebraska City 26, Falls City 27, Atchison, Kan., 28, Leavenworth 29, Manhattan 31.
UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): Reading, Pa., Oct. 18, Columbia 19, Pottstown 20, Norristown 21, Wilmington, Del., 22, Charlotteville, Va., 24, Richmond 25, Petersburg 26, Newport News 27, Suffolk 28, Norfolk 29, Raleigh, N. C., 31.
UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.): Ottawa, Kan., Oct. 18, Fort Scott 19, Pittsburg 20, Joplin, Mo., 2' Springfield 22, Alton, Ill., 23, Hannibal, Mo., 24, Quincy, Ill., 25, Burlington, Ia., 26, Keokuk 27, Canton, Ill., 28, Peoria 29, Milwaukee, Wis., 30-Nov. 5.
UNDER TWO FLAGS: Burlington, Ia., Oct. 20.
VIVIAN'S PAPAS: Omaha, Neb., Oct. 16-19.
WAINWRIGHT, MARIE: Halifax, N. S., Oct. 17, 18, New Glasgow 19, Moncton 20, St. John, N. B., 21, 22.
WALSH, BLANCHE: Toronto, Can., Oct. 17-19, Buffalo, N. Y., 20-22.
WARD AND VOKES: Cincinnati, O., Oct. 16-22.
WARDE-KIDDER: Salt Lake, U., Oct. 17-19.
WARFIELD, DAVID: New Yory city Sept. 26—Indefinite.
WAS SHE TO BLAME (Jed Carlton, mgr.): Milton, Ia., Oct. 18, Farmington 19, Bonepart 20, Keosaqua 21, Eldon 22, Fairfield 24, New London 25, Albia 26, Hitemore 28, Lucas 29, Osceola 31.
WAS SHE TO BLAME: Elwood, Ind., Oct. 18, Franklin 19, Shelbyville 20, 21, New Castle 22.
'WAY OUT WEST: Battle Creek, Mich., Oct. 20.
'WAY DOWN EAST (John S. Hale, mgr.): Barre, Can., Oct. 18, Orilla 19, Midland 20, Lindsay 21, Belleville 22, Toronto 24-29.
WEDDED AND PARTED (Sullivan, Harris and Woods, mgrs.): Hoboken, N. J., Oct. 16-18, Elizabeth 19-21, Philadelphia, Pa., 23-29.
WEDDED, BUT NO WIFE: Columbus, O., Oct. 20-22.
WHAT WOMEN WILL DO: Columbus, O., Oct. 17-19.
WHEN WOMEN LOVE (Western; Frank W. Nason, mgr.): Pittsburgh, Pa., Oct. 17-22, Wheeling, W. Va., 24-26, Akron, O., 27-29.
WHITESIDE, WALKER: St. Joseph, Mo., Oct. 20, Topeka, Kan., 22.
WHO'S BROWN? (Morris and Hall, mgrs.): Milwaukee, Wis., Oct. 16-19, Rockford, Ill., 20, Janesville, Wis., 21, Dubuque, Ia., 22, Minneapolis, Minn., 23-26, St. Paul 27-29.
WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Brooklyn, N. Y., Oct. 24-29, New Haven, Conn., 31-Nov. 2.
WHY GIRLS LEAVE HOME (Eastern; Vance and Sullivan, mgrs.): Brattleboro, N. H., Oct. 18, Claremont 19, Springfield, Mass., 20-22, Montpelier, Vt., 24, Plattsburg, N. Y., 25, St. Albans, Vt., 26, Barre 27, Bellows Falls 28, Glens Falls, N. Y., 29.
WHY HE DIVORCED HER (Chas. H. Young, mgr.): Lancaster, Pa., Oct. 18, Hanover 19, Harrisburg 20-22, Norfolk, Va., 24-29.
WHY WOMEN SIN (Eastern; M. W. Taylor, mgr.): Lancaster, Pa., Oct. 20, Reading 21, Norristown 22, Philadelphia 24-29.
WIFE IN NAME ONLY (Garland Gaden, mgr.): Piqua, O., Oct. 18, Richmond, Ind., 19, Dayton, O., 20, Terre Haute, Ind., 21, Washington 22, Evansville 23, Vincennes 24, Olney, Ill., 25.
WILLARD, KATHERINE: Woonsocket, R. I., Oct. 19.
WILSON, AL. H.: Houston, Tex., Oct. 18, Galveston 19, San Antonio 20, 21, Austin 22.
WOLFE, HARRISON (Frank Shannon, mgr.): Massillon, O., Oct. 18, Canal Dover 19, Steubenville 20.
YON YONSON (E. V. Giroux, mgr.): Albert Lea, Minn., Oct. 17, Mason City, Ia., 18, Ft. Dodge 19, Waterloo 20, Cedar Rapids 21, Marshalltown 22, Oskaloosa 24, Ottumwa 25.
YOUR NEIGHBOR'S WIFE: Wonemoc, Wis., Oct. 18, Hillsboro 19, Baraboo 20, Lodi 21.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
AUDITORIUM (Gilmore and Yale, mgrs.): Philadelphia, Pa., Aug. 27—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BISHOP: Oakland, Cal.—indefinite.
BOYLE STOCK (Mrs. Boyle, mgr.): Nashville, Tenn., —indefinite.
CALUMET (John T. Conners, mgr.): Calumet Theatre, South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA (Weis and Davis, mgrs.): Brooklyn, N. Y., Aug. 27—indefinite.
COLUMBIA STOCK: Portland, Ore.—indefinite.
FERRIS: Omaha, Neb.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH'S: Cincinnati, O.—indefinite.
FOREPAUGH'S: Philadelphia, Pa.—indefinite.
FRENCH COMEDY: New York city Oct. 10—indefinite.
GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14—indefinite.
GRATTAN AND DE VERNON: San Diego, Cal.—indefinite.
HOEFLER, JACK: Appleton, Wis.—indefinite.
IRVING PLACE: New York city Oct. 6—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—indefinite.
PROCTOR'S 125TH STREET: New York city —indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite.
SHIRLEY: JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—indefinite.
SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
STANLEY'S METROPOLITAN STOCK (Wm. Stanford, mgr.): Chicago, Ill.—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
WIEDMANN'S (Ed Jacobson, mgr.): Portland, Ore.—indefinite.
WILSON-WATERMAN: Houston, Tex., Sept. 5—indefinite.
WILSON-WATERMAN: Dallas, Tex., Oct. 5—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (W. D. Fitzgerald, mgr.): Manchester, N. H., Oct. 17-22.
BRECKENRIDGE STOCK (Chas. Breckenridge, mgr.): Wichita, Kan., Oct. 17-22, Chanute 24-29.
BROWN'S COMEDY (T. M. Brown, mgr.): Franklin, La., Oct. 17, 18, New Iberia 19-21, St. Martinsville 22, 23.
BUNTING, EMMA (Earl Burgess, mgr.): Easton, Pa., Oct. 17-22, Lancaster 24-29.
BURKE-McCANN: Haverstraw, N. Y., Oct. 17-22.
CARROLL COMEDY: New Martinsville, W. Va., Oct. 17-22.
CONROY AND MACK (P. P. Craft, mgr.): Winchester, Va., Oct. 17-22.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Bangor, Me., Oct. 17-22, Biddeford 24-29.
CRESCENT COMEDY (Bergman and Cummings, mgrs.): Nicolasville, Ky., Oct. 17-22, Summerset 24-29.
CUTTER AND WILLIAMS' STOCK: Sycamore, O., Oct. 17-22, Logansport, Ind., 24-29.
DALE, MARIE (W. E. Martin, mgr.): Iola, Kan., Oct. 17-19, Coffeyville 20-22, Muskogee, I. T., 24-26, Wilberton 27-29.
DAVIDSON STOCK (A. E. Davidson, mgr.): Benton Harbor, Mich., Oct. 17-22, Adrian 24-29.
DE LEON'S COMEDIANS (I. Kent Cohn, mgr.): Murfreeboro, Tenn., Oct. 17-19, Huntsville, Ala., 20-22, Sheffield 24-26, Corinth, Miss., 27-29.
DE PEW-BURDETTE STOCK (Thos. E. De Pew, mgr.): Frankfort, Pa., Oct. 17-22, Richmond, Va., 24-29.
DE VONDE STOCK (Phil Levy, mgr.): Wilmington, Del., Oct. 17-22, Trenton, N. J., 24-29.
DILGER-CORNELL: Canonsburg, Pa., Oct. 17-22, Barnesville, O., 24-29.
DUDLEY, FRANK: Corinth, Miss., Oct. 17-23.
EDSALL-WINTHROP: Charlotte, N. C., Aug. 1—indefinite.
EDWARDS' STOCK: Urichsville, Mo., Oct. 17-22, Salineville 24-29.
ELDON'S COMEDIANS: Butler, Mo., Oct. 17-22, Rich Hill 24-30.
ELLEFORD'S STOCK: Marysville, Cal., Oct. 17-22.
ELWYN, LORNE: Amesbury, Mass., Oct. 17-22.
EVANS, BRANDON: Wellston, O., Oct. 17-22, Gallipolis 24-29.
EWING, GERTRUDE (Lou N. Harrington, mgr.): Palestine, Tex., Oct. 17-22, Tyler 24-29.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Lawrence, Mass., Oct. 17-22, Gloucester 24-29.
FERRIS COMEDIANS (Harry Bubb, mgr.): Decatur, Ill., Oct. 17-22, South Bend, Ind., 24-29.
FISKE, MAY: Taunton, Mass., Oct. 24-29.
FENHART'S STOCK: Buckley, Wash., Oct. 13-20, Enumelaw 21-23.
FLEMING, MAMIE (A. H. Gracey, mgr.): Naugatuck, Conn., Oct. 17-22, Torrington 24-29.
FOY, EDNA: Paris, Ky., Oct. 17-22.
GAGNON-POLLOCK: Montgomery, Ala., Oct. 17-22, Pensacola, Fla., 24-29.
GARSIDE, CONDIT AND MACK: Laconia, N. H., Oct. 17-22, Hoosick Falls 24-29.
GUY STOCK: Shelburn, Ind., Oct. 10-20.
HALL, DON C.: Auburn, Cal., Oct. 17-22.
HAMILTON'S COMEDIANS: Ft. Madison, Ia., Oct. 16-22.
HARCOURT COMEDY (W. H. Shine, mgr.): Nashua, N. H., Oct. 17-22, North Adams, Mass., 24-29.
HAYWARD, GRACE (Winters and Kress, mgrs.): Hot Springs, Ark., Oct. 17-29.
HENDERSON STOCK: Ft. Madison, Ia., Oct. 16-22.
HENRY STOCK: Audison, N. Y., Oct. 17-22.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): New Castle, Pa., Oct. 17-22, East Liverpool, O., 24-29.
HIMMELEIN'S IMPERIAL STOCK: Lansing, Mich., Oct. 17-22, Saginaw 24-29.
HOEFFLER, JACK (Eastern; W. Morris Gale, mgr.): Algona, Ia., Oct. 17-22, Perry 24-29.
HOEFFLER SHOW (Western; Jack Hoeffler, mgr.): Des Moines, Ia., Oct. 17-29.
HOPKINS' STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19—indefinite.
HOWARD-DORSET (A. M. Miller, bus. mgr.): Henderson, Ky., Oct. 17-22, Lexington 24-29.
HOYT'S COMEDY (H. G. Allen, mgr.): Union City, Tenn., Oct. 17-22, Chattanooga 24-29.
IMPERIAL STOCK: Kenneth, Me., Oct. 17-22.
JEAVONS, IRENE: Port Hope, Can., Oct. 17-22.
KARROLL, DOT: Rockland, Me., Oct. 17-22, Waterville 24-26, Bath 27-29.
KEITH STOCK (Del Lawrence, mgr.): Dayton, Wash., Oct. 17-22, Sumter, Ore., 28, Weiser, Ido., 31.
KENNEDY, JAMES: Quincy, Ill., Oct. 17-22, Alton 24-29.
KERKHOFF DRAMATIC: Clyde, Kan., Oct. 17-22.
KEYSTONE DRAMATIC (L. B. McGill, mgr.): Amsterdam, N. Y., Oct. 17-22, Cohoes 24-29.
LINDON, EDNA EARLIE: Sarnia, Can., Oct. 17-22, Petrolia 24-29.
LOCKES, THE: Logan, Kan., Oct. 17-22.
LYCEUM STOCK (E. G. Grosjean, mgr.): Neodesha, Kan., Oct. 17-22, Caney 24-29.
LYONS, LILLIAN: Unionville, Mich., Oct. 24-29.
McAULIFFE STOCK (Harry Katzes, mgr.): Biddeford, Me., Oct. 17-22.
McDONALD STOCK (C. W. McDonald, mgr.): Pocahontas, Ark., Oct. 17-19, Newport 20-22, Lonoke 24-29.
MAJESTIC STOCK: Thorndike, Mass., Oct. 17-19, Terryville, Conn., 20, 21, Coldbrook, Mass., 22.
MARKS BROTHERS (R. W. Marks, mgr.): Montpelier, Vt., Oct. 17-22, Burlington 24-29.
MARKS, JOE: St. Catharines, Can., Oct. 17-22, Lindsay 24-29.
MARKS, TOM, STOCK: Braindon, Can., Oct. 17-22.
MASON, LILLIAN: Raton, N. M., Oct. 17-22, Las Vegas 24-29.
MAXAM AND SIGHTS' COMEDIANS: Hope, N. D., Oct. 17-22, Page 24-26, Hunter 27-29.
MONG, WILLIAM V. (Halton Powell, mgr.): Langdon, N. D., Oct. 17-19, Osnabrook 20-22, Park River 24-26, Larimore 27, Michigan City 28, 29.
MOREY STOCK: Abilene, Kan., Oct. 17-22.
MURRAY AND MACKEY (John J. Murray, mgr.): Sunbury, Pa., Oct. 17-22.
MYERS, IRENE (Will H. Myers, mgr.): Bellaire, O., Oct. 17-22.
MYERS STOCK (Sim Allen, mgr.): Shamokin, Pa., Oct. 17-22, Phillipsburg 24-29.
MYRKLE-HARDER (Eugene J. Hall, mgr.): York, Pa., Oct. 17-22, Reading, 24-29.
MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Newburgh, N. Y., 17-22, Poughkeepsie 24-29.
NEVILLE, MARGARET, STOCK (Wm. Cradoc, mgr.): Marietta, O., Oct. 17-22, Sistersville, W. Va., 24-29.
NORTH BROTHERS (Eastern; R. J. Mack, mgr.): Des Moines, Ia., Oct. 17-22, Iowa Falls 24-29.
OSMAN-HOYT (Jno. Osman, mgr.): New Bern, N. C., Oct. 17-22.
PAIGE, MABEL (H. F. Willard, mgr.): Key West, Fla., Oct. 17-29.
PAYTON'S, CORSE, COMEDY (J. T. Macauley, mgr.): Yonkers, N. Y., Oct. 24-29, Paterson, N. J., 31-Nov. 5.
PAYTON'S, CORSE, STOCK (David Ramage, mgr.): New Brunswick, N. J., Oct. 17-22, Bridgeton 24, 25.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Columbus, Miss., Oct. 17-22.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Peekskill, N. Y., Oct. 17-22.
POWELL-PARTELLO (Eastern: Halton Powell, mgr.): Iron River, Wis., Oct. 16, Bessemer 17-19, Duluth, Minn., 20-22, Menocqua, Wis., 23, Rhinelander 24-26, Escanaba, Mich., 27-30.
POWELL-PARTELLO (Western; Halton Powell, prop.): Langdon, N. D., Oct. 17-19, Osnabrook 20-22, Park River 24-26, Larimore 27, Michigan City 28, 29.
READICK'S AMERICAN STOCK: Aurora, Ill., Oct. 17-22, Spring Valley 23, Rock Island 24-29.
RENTFROW'S JOLLY PATHFINDERS (J. N. Rentfrow, mgr.): Delaware, O., Oct. 17-22, Marion 24-29.
RICE'S STOCK: Berlin, N. H., Oct. 17-22, Rumford Falls, Me., 24-29.
ROBER STOCK: Holyoke, Mass., Oct. 17-22.
ROBSON THEATRE: Napoleonville, La., Oct. 17, 18, Thebidsdaux 19-22, Houma 23-27, Morgan City 28-30.
ROE STOCK: Fall River, Mass., Oct. 17-22.
RUBY STOCK (E. G. Gidley, mgr.): Gardner, Mass., Oct. 24-29, Windsor Locks, Conn., 31-Nov. 5.
RUTLEDGE STOCK (Geo. C. Sackett, mgr.): La Salle, Ill., Oct. 17-19, Streator 20-22.
RYAN STOCK: Portland, Me., Oct. 17-22, Haverhill, Mass., 24-29.
SEWARD SHOW (Minnie Seward's): Glens Falls, N. Y., Oct. 17-22.
SITES, WILL C.: Bedford, Pa., Oct. 17-22.
SPOONER DRAMATIC (F. E. Spooner, mgr.): El Paso, Tex., Sept. 26-Oct. 22, Abilene 24-29.
SUMMERS, SYLVIA (Madison and Hopkins, mgrs.): Mena, Ark., Oct. 17-19, De Queen 20-22, Marshall, Tex., 24-29.
SUMMERS' STOCK (Wm. B. Sherman, mgr.): Sault Ste. Marie, Can., Oct. 17-30.
TAYLOR, ALBERT, STOCK (Albert Taylor, mgr.): McKinney, Tex., Oct. 17-22, Gainesville 24-29, Chicasha, I. T., 31-Nov. 5.
THE STEELSMITHS: Kennett, Mo., Oct. 17-22.
THURBER AND NASHER: Portsmouth, N. H., Oct. 17-22, Salem, Mass., 24-29.
THORNE, DRAMATIC (Frank A. Thorne, mgr.): Kingston, N. C., Oct. 17-22, Wilson 24-29, Portsmouth 31-Nov. 5.
TURNER, CLARA: Gloucester, Mass., Oct. 17-22.
VAN DYKE AND EATON (F. Mack, mgr.): Ottawa, Ill., Oct. 17-22, Moline 24-29.
WALLACK'S THEATRE (Western; M. M. Dubinsky, mgr.): Uniontown, Mo., Oct. 17-19, Milan 20-22, Novinger 24-26.
WARDE'S COMEDY: Elkhorn, Md., Oct. 17-20, Phoenixville, Pa., 21, 22.
WINNINGER BROTHERS' OWN: Faribault, Minn., Oct. 17-22, Albert Lea 23-29.
WOLFORD, MAMIE SHERIDAN (E. L. Paul, mgr.): Wausa, Neb., Oct. 17, Randolph 18, Creighton 20, Pierce 21, Creston 22, Newman's Grove 24.
WOOD, FANNY, STOCK (Lester A. Davis, mgr.): Malone, N. Y., Oct. 17-22.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): St. Thomas, Can., Oct. 18, Hamilton 19, Kingston 20, Ottawa 21, 22, Montreal 24-29.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Peoria, Ill., Oct. 18, Rock Island 19, Davenport, Ia., 20, Clinton 21, Iowa City 22, Cedar Rapids 24, Waterloo 25, Marshalltown 26, Des Moines 27, Ft. Dodge 28, Sioux City 29.
A LITTLE OF EVERYTHING: Philadelphia, Pa., Oct. 17-29.
A TRIP TO EGYPT (Shea Amusement Co., props.): Cleveland, O., Oct. 16-22, Pittsburgh, Pa., 23-29.
AN ENGLISH DAISY (Ollie Mack, mgr.): Athens, Ga., Oct. 18, Greenville, S. C., 19, Asheville, N. C., 20, Winston-Salem 21, Charlotte 22, Columbia, S. C., 24, Augusta, Ga., 25, Savannah 26, Brunswick 27, Waycross 28, Jacksonville, Fla., 29.
BABES IN TOYLAND: Chicago, Ill., Sept. 25-Oct. 29.
BLACK PATTI TROUBADOURS (Vollckel and Nolan, mgrs.): Crawley, La., Oct. 18, Lake Charles 19, Orange 20, Beaumont, Tex., 21, Galveston 22, 23.
COHAN, GEORGE M. (Chas. C. Stumm, mgr.): Philadelphia, Pa., Oct. 17-22, New York city 31—indefinite.
DANIELS, FRANK: Los Angeles, Cal., Oct. 17-22, Fresno 24, Oakland 25, 26, San Jose 27, Stockton 28, Sacramento 29.
DOLLY VARDEN (F. C. Whitney, mgr.): Winston-Salem, N. C., Oct. 20, Salisbury 21, Concord 22, Durham 24, Wilmington 25, Florence, S. C., 26, Darlington 27, Columbia 28, Greenville 29.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): New Huven, Conn., Oct. 18, 19, Hartford 20-22, Springfield, Mass., 24-26, Schenectady, N. Y., 27, Utica 28, 29.
EL CAPITAN: Akron, O., Oct. 19, Johnstown, Pa., 20, Altoona 21, 22, Tyrone 24, York 25, Columbia 26, Lancaster 27, Reading 28, 29.
FANTASIA (Shubert Bros., mgrs.): Chicago, Ill., Oct. 9—indefinite.
GIRLS WILL BE GIRLS: Baltimore, Md., Oct. 17-22.
GLASER, LULU: Washington, D. C., Oct. 17-22.
GLITTERING GLORIA (Fisher and Ryley, mgrs.): Ellensburg, Wash., Oct. 18, Tacoma 19, Seattle 20, 21, Victoria, B. C., 24, Vancouver 25, Whatcom, Wash., 26, Everett 27, Portland, Ore., 28, 29.
HEINK, SCHUMANN (F. C. Whitney, mgr.): New York city Oct. 3—indefinite.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Minneapolis, Minn., Oct. 16-19, St. Paul 20-22, Sioux City, Ia., 24, Omaha, Neb., 25, 26, Lincoln 27, St. Joseph 28.
IRMA OPERA: Waupon, Wis., Oct. 18, Ripon 19, Berlin 20, Fond du Lac 21, Neenah 22.
KING DODO (M. C. Anderson, mgr.): Brooklyn, N. Y., Oct. 10-22, New York city 24-29.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Durham, N. C., Oct. 18, Raleigh 19, New Bern 20, Wilmington 21, Charleston, S. C., 22, Savannah, Ga., 24, Jacksonville, Fla., 25, Brunswick, Ga., 26, Albany 27, Macon 28.
MOTHER GOOSE: Cincinnati, O., Oct. 17-29.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Philadelphia, Pa., Oct. 17-22, Syracuse, N. Y., 24-26, Rochester 27-29.
OLYMPIC OPERA: Los Angeles, Cal.—Indefinite.
PARIS BY NIGHT: Pittsburgh, Pa., Oct. 17-22, Youngstown, O., 24-29.
PARSIFAL (In English; Henry W. Savage, mgr.): Boston, Mass., Oct. 17-29.
PEGGY FROM PARIS (Henry W. Savage, mgr.): New Orleans, La., Oct. 16-22.
PHELAN OPERA: Haverhill, Mass., Oct. 17-22.
PIFF, PAFF, POUF: New York city April 2—indefinite.
SAN TOY: San Francisco, Cal., Oct. 17-30.
SCHEFF, FRITZI: Philadelphia, Pa., Oct. 10-22, Boston, Mass., 24-Nov. 5.
TANGUAY, EVA (F. M. Norcross, mgr.): Des Moines, Ia., Oct. 18, 19, Greeley, Col., 22, Denver 23-28, Cripple Creek 30.
THE BILLIONAIRE: Montreal, Can., Oct. 17-22, Toronto 24-29.
THE BURGOMASTER (W. P. Cullen, mgr.): Pasadena, Cal., Oct. 18, Riverside 19, Redlands 20, San Bernardino 21, 22, Phoenix, Ariz., 24, Tucson 25, El Paso, Tex., 26, 27, Fort Worth 29.
THE CINGALEE: New York city Oct. 26—indefinite.
THE FORBIDDEN LAND (Samuel M. Forrest, mgr.): Kansas City, Mo., Oct. 16-22.
THE FORTUNE TELLER: New Haven, Conn., Oct. 17-22, Philadelphia, Pa., 24-29.
THE ISLE OF SPICE: New York city Aug. 23—indefinite.
THE JEWEL OF ASIA: Denver, Col., Oct. 17-22.
THE LIBERTY BELLES: Charleston, W. Va., Oct. 18, Huntington 19, Ironton, O., 20, Maysville, Ky., 21, Lexington 22.
THE MAID AND THE MUMMY: Boston, Mass., Oct. 17-22.
THE PRINCE OF PILSEN (American; Henry W. Savage, mgr.): Middletown, Conn., Oct. 18, New London 19, Norwich 20, Bridgeport 21, New Haven 22, New Britain 24, Northampton, Mass., 27.
THE PRINCESS CHIC (J. F. Burrill, mgr.): Traverse City, Mich., Oct. 18, Petoskey 19, Sheboygan 20, Sault Ste. Marie 21, Manistique 22, Marquette 24, Calumet 25.
THE RED FEATHER (S. F. Kingston, mgr.): Boston, Mass., Oct. 17-29.
THE ROYAL CHEF: Milwaukee, Wis., Oct. 20-22.
THE RUNAWAYS: St. Paul, Minn., Oct. 16-19, Minneapolis 20-22, Duluth 24, West Superior, Wis., 25, Fargo, N. D., 26, Butte, Mont., 28, 29.
THE SCHOOL GIRL: New York city Sept. 1-Oct. 22.
THE SHOW GIRL (Chas. W. Porter, mgr.): Kansas City, Mo., Oct. 16-22, Omaha, Neb., 23-26, Fremont 27, Kearney 28, Greeley 29.
THE SHO-GUN (Henry W. Savage): New York city Oct. 10-Nov. 30.
THE SILVER SLIPPER: Norfolk, Va., Oct. 18, Petersburg 19, Richmond 20, Roanoke 21, Knoxville, Tenn., 22, Asheville, N. C., 24, Charlotte 25, Spartansburg, S. C., 26, Columbia 27, Augusta, Ga., 28, Charleston, S. C., 29.
THE SLEEPING BEAUTY AND THE BEAST: Philadelphia, Pa., Oct. 3-22.
THE SOUTHERNERS: St. Louis, Mo., Oct. 17-22.
THE STROLLERS (Nixon and Zimmermann, mgrs.): Ithica, N. Y., Oct. 18, Courtland 19, Binghampton 20, Corning 21, Elmira 22, Lewisburg 24, Mt. Carmel, Pa., 25, Ashland 26, Mahanoy City 27, Shamokin 28, Harrisburg 29.
THE SULTAN OF SULU (Henry W. Savage, Knoxville, Tenn., Oct. 18, Chattanooga 19, Birmingham, Ala., 20-22, Atlanta, Ga., 23, Augusta 24, Charleston, S. C., 25.
THE WIZARD OF OZ (No. 2): Albany, N. Y., Oct. 18, 19.
THE YANKEE CONSUL (Henry W. Savage, mgr.): Baltimore, Md., Oct. 16-22, Brooklyn, N. Y., 24-29.
TIVOLI: San Francisco, Cal.—indefinite.
WHEN JOHNNY COMES MARCHING HOME: Boston, Mass., Oct. 17-22.
WILLIAMS AND WALKER (Jack Shoemaker, mgr.): Chicago, Ill., Oct. 9-Nov. 6.
WILLS' MUSICAL COMEDY (Jno. B. Wills, mgr.): Perth, Can., Oct. 17-19, Renfrew 20-22.
WILLS, NAT M. (Broadhurst and Currie, mgrs.): Minneapolis, Minn., Oct. 16-22.
WOODLAND (Henry W. Savage, mgr.): Chicago, Ill., Sept. 5-Oct. 22.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Waynesville, N. C., Oct. 18, Hendersonville 19, Ashland 20.
BEACH AND BOWERS': Maquoketa, Ia., Aug. 22—indefinite.
CHRISTY BROTHERS': Jackson, Tenn., Oct. 18.
CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): New Milford, Pa., Oct. 18, Greene, N. Y., 19, Whitney Point 20, Marathon 21, Cortland 22, Groton 24, Moravia 25.
DOCKSTADER'S: New York city Oct. 3-22.
FAUST'S, TED E. (Doc Waddell, mgr.): Anniston, Ala., Oct. 18, Huntsville 19, Columbia, S. C., 21, Sheffield, Ala., 22.
FIELD'S: Meridian, Miss., Oct. 18, Jackson 19, Vicksburg 20, Natchez 21, Baton Rouge, La., 22, New Orleans 23-29.
GUY BROTHERS': Chesley, Can., Oct. 18.
HAVERLY'S (Geo. A. Boyer, mgr.): Carson City, Neb., Oct. 17, Auborn, Col., 21, Stockton, Cal., 26, San Francisco 30.
HENRY'S, HI: Potsdam, N. Y., Oct. 18, Canton 19, Gouveneur 20, Watertown 22, Auburn 24, Geneva 25, Canandaigua 26.
KERSANDS', BILLY (C. J. Smith, mgr.): San Marcos, Tex., Oct. 18, Laredo 19, Alice 20, Corpus Christi 21, Beeville 22, Goliad 24, Victoria 25, Cuero 26, Yoakum 27, Houston 28, Navasota 29.
MAHARA (Frank Mahara, mgr.): Watertown, S. D., Oct. 18, Clark 19, Northville 20, Faulkton 21, Gettysburg 22, Iroquois 24, Huron 25, Volga 26, Bryant 27.
MAHARA'S (W. A. and Jack Mahara, owners): Syracuse, Kan., Oct. 18, Rock Ford, Col., 21, Canon City 22, Pueblo 23.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Ballinger, Tex., Oct. 18, Pampassas 19, Belton 20, Cleburne 21, Gainesville 22.
VOGEL'S, JOHN W.: Buckhannon W. Va., Oct. 18, Clarksburg 19, Grafton 20, Frostburg, Md., 21, Cumberland 22, Hagerstown 24, Martinsburg, W. Va., 25, Winchester, Va., 26, Harrisonburg 27, Roanoke 28, Bluefield, W. Va., 29.
WEST'S: Atlanta, Ga., Oct. 18, Columbia, S. C., 19, Charleston 21, Savannah, Ga., 22, Jacksonville, Fla., 24, Brunswick, Ga., 25, Albany 26, Columbus 28, Montgomery, Ala., 29, Pensacola, Fla., 30.

VARIETY.

AMERICANS: Paterson, N. J., Oct. 17-22, New York City 24-29.
AUSTRALIANS: Reading, Pa., Oct. 17-19, Scranton 20-22, New York city 24-29.
BLUE RIBBON GIRLS (Jack Singer, mgr.): Newark, N. J., Oct. 17-22, Paterson 24-29.
BOHEMIANS: Toledo, O., Oct. 17-22, Cleveland 24-29.
BON TONS: Chicago, Ill., Oct. 17-22, Detroit, Mich., 24-29.
BOWERY BURLESQUERS: Philadelphia, Pa., Oct. 17-22, Reading 24-26, Scranton 27-29.
BRIGADIERS: Boston, Mass., Oct. 17-22, New York city 24-29.
BROADWAY BURLESQUERS: Wheeling, W. Va., Oct. 18, Sistersville 19, St. Marys 20, Marietta, O., 21, Point Pleasant, W. Va., 22, Parkersburg 24, Circleville, O., 25, Dayton 27-29.
BRYANT'S BURLESQUERS (C. H. Kenyon, mgr.): Reading, Pa., Oct. 17-19, Scranton 20-22.
CHERRY BLOSSOMS: Rochester, N. Y., Oct. 19-22, Toronto, Can., 24-29.
CITY SPORTS: Pittsburgh, Pa., Oct. 17-22, Cincinnati, O., 24-29.
CLARKE'S VAUDEVILLE: Collstoga, Col., Oct. 18, Sanoma 19, 20, Vacaville 21, 22, Elmira 23.
CRACKER JACKS: St. Louis, Mo., Oct. 17-22, Kansas City 24-29.
DAINTY DUCHESS: Montreal, Can., Oct. 17-22, Albany, N. Y., 24-26, Troy 27-29.
DEVERE, SAM: Detroit, Mich., Oct. 17-22, Toledo, O., 24-29.
FOSTER, FAY: Cincinnati, O., Oct. 16-22, Louisville, Ky., 23-29.
GAY MORNING GLORIES: New York city Oct. 17-22, Scranton, Pa., 24

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:
(*Otis L. Colburn, Representative.*)
52 Grand Opera House Building.

FOREIGN BUREAU:
(*Stuart A. R. Conover, Representative.*)
Trafalgar House, Greene Street, Leicester Square, W. C.,
LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $45; Half-Page, $80; One Page, $150.

Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; $1.56 a line for three months. Four lines the smallest card taken.

*Reading Notices (marked *, or ☞), 50 cents a line.*

Charges for inserting Portraits furnished on application.

"Preferred" positions and black electrotypes subject to extra charge.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTION.

One year, $4: six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.20 per annum, postage prepaid.

Telephone number, 621, 38th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourists' Agency, 23 Haymarket, S. W.; Anglo American Exchange, 3 Northumberland Ave., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lalarche, 63 Lime St. In Sidney, Australia, Swain & Co., Moore St. In Johannesburg, South Africa, at Ince, Risik St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter

Published every Tuesday.

NEW YORK - - - - - OCTOBER 22, 1904.

Largest Dramatic Circulation in the World.

A DECOYING DEVICE.

THE MIRROR has received from a traveling actor a clipping from a New York newspaper—really an advertisement disguised alluringly—that no doubt will serve as effective bait for the "stage struck," to whom it is addressed. But those who "bite" at this bait will in truth be bitten if they expect to realize the rosy life pictured as theirs for little or no effort.

This advertisement is enticingly headed. Here are the sentences as they are spread and displayed: "Stage Struck. All Our Greatest Actors and Actresses Once Stage Struck Boys and Girls. Those Who Succeed Are Those Who Love the Work. Any One with the Ambition Can Easily Acquire the Talent Necessary for a Successful Stage Career."

There are few of the young ambitious to go on the stage before whose eyes this lure is spread that would fail eagerly to read the matter under it. Before considering that matter, it may be said that the only statement with truth in it in the foregoing is that to the effect that those who succeed on the stage are those who love the work. Especially untrue is the sentence as to one with "ambition" easily acquiring "the talent necessary to a successful stage career." As every one should know, talent is not a thing to be acquired. It is a natural or special gift, or aptitude, or ability.

The matter set forth under the headings above treated bears the date of an interior city of New York State. Ostensibly it is a dispatch, but really it is a dishonest bid for the interest and the money of the simple. It starts off with this amazing series of misstatements:

There is to-day no field in such positive need of recruits as the theatrical profession. The supply is wholly unequal to the demand. The American public is pleasure bent, and new faces behind the footlights are welcomed as never before. The opportunities offered to those who are desirous of following the life "behind the scenes" could better be called allurements. For those who enjoy the delights of travel, for those who appreciate the plaudits of the public, for those to whom a princely salary would be an object, the theatrical profession extends open arms. It is to a prominent school of acting that the theatrical world owes the greatest debt of gratitude. Many of the actors and actresses whose names are household words are graduates of this unexcelled school. Some of the best and most successful companies now on the road are owned and controlled by this institution, and the excellence of the work of the men and women making up these companies indicates the thoroughness of their training. To meet the constantly increasing demands for competent actors and actresses this academie is making a supreme effort to extend the necessary assistance to those who have the ambition but lack the knowledge of how to begin their stage careers.

It ought not to be necessary to categorically deny all the statements made in the foregoing, or to say that the dramatic profession never was so crowded, except at the top, as it is to-day; that there is a greater supply of recruits than would be needed for theatrical operations on twice as large a scale as are those of to-day; that opportunities are rare among novices except for the phenomenally promising; that "The Rialto" of New York is almost peopled with trained actors who can find nothing to do at any salary that would provide them with bare necessaries, and that every statement made in this enticement for the unwary that is not grotesquely false is boldly misleading.

The philanthropic purpose disclosed in this attempt to mislead is embodied in "a beautiful book," which the advertisers claim will enable one that owns it to win success on the stage. "The authors of this work," it is claimed, "have themselves achieved success, and are not unwilling that others should have the advantage of their experiences and follow in their footsteps." But this wonderful book is not for sale— a fact which possibly may take this scheme out of the penal plan of the postal authorities, although that should not be so in the face of the nature of the project as here disclosed. The book is sent to the ambitious applicant evidently as a further bait of the "academie" of dramatic arts in the interior city responsible for the advertisement, which speciously continues:

If you are anxious to better your present condition; if you are tired of the office, of the store, of the shop, of doing nothing; if in the future you want to escape the humdrum of the past, send for this book to-day. It may be the turning point in your life. You can learn in your own home all that is necessary to fit you for a successful career on the stage. This book explains it all.

It is not probable that there are many mature persons with even a superficial knowledge of the theatre that would swallow all this; but undoubtedly there are hundreds, if not thousands, of young persons with stage ambition more or less weakly grounded that will hail this as a means to realize their generally ill-based hopes for a stage career. This sort of advertising would not be admitted by any newspaper conducted on any other principle than profit, and it should not be permitted by the Federal authorities, under whose laws and regulations newspapers are largely circulated.

UNREST IN GERMANY.

THE repertoires of the regular theatres in Germany continue to deal with the time-honored classics, SHAKESPEARE, as usual, being honored by frequent use, with occasional modern drama of a worthy sort; but it would seem that the spirit or unrest that characterizes the theatre everywhere is also evident in that country.

A leading German critic, ARTHUR ELOESSER, upon invitation recently described for the Paris *Temps* the condition of the drama in German centers. He deals with the modern tendencies in the German theatre, and says that even such authors as SUDERMANN, HAUPTMANN, WALTZOGER, HALBE and others of their class are already deemed to be behind the times by the younger element. The rising generation, it is said, is not satisfied either with naturalism or symbolism, and seeks novel forms and the most unconventional methods.

Yet Herr ELOESSER reports the failure of a so-called Secession Theatre as well as several other independent enterprises designed to cultivate and minister to the newer dramatic spirit. But one new theatre on new lines has met with unquestioned success, and that is directed by Herr REINHARDT. This house is said to have really influenced the German stage through its policy of encouraging new playwrights and producing foreign works of originality, merit or significance. After all, Herr ELOESSER concludes that the German theatre of to-day finds its best and most artistic representatives in the dramatists of the generation to which SUDERMANN, HAUPTMANN, SCHNITZLER and others belong. Some of the more prominent of the newer school of dramatists, like WEDEKIND and SCHMIDT-BONN, although they show originality, imagination, poetic and literary art, lack the dramatic gift and know little or nothing of the technical side of playwriting.

It seems apparent that the "newer" school of dramatists, as well as the restless among the critics and the supporters of the newer ideas as to the drama in Germany, represent chiefly their own eccentric trends and ambitions rather than any sentiment widely held. Of course, any new "movement" in drama must stand or fall with its providers of material. Stage art—dramatic art—like other arts, must have form as well as substance, and if the newer dramatists lack a sense of form and constructive ability they must fail, no matter how fine a poetic imagination or literary art they may disclose. Poetic and literary gifts may well be exploited in their distinctive fields; but they will have little chance anywhere in plays—and less in Germany than elsewhere, because of the long education of that country in the best that dramatic art affords—unless merged with the peculiar skill that places the drama apart from them, while it may embody their own characteristics and graces.

DRAMATIC PERSONALIA.

All who are attentive to the trend of London dramatic criticism hold in respect the name of William Archer. His birthday in October was celebrated by a banquet of friends and admirers. He may be said to be the discoverer—in Great Britain at least—of Ibsen, and his first translator Mr. Archer's father was a sheep farmer in Queensland, and though his son has often handled melodrama severely it is a piquant reminiscence to recall the fact that he himself made his debut as a playwright with a gory Australian melodrama, The Bushrangers. Few know this fact, and W. A. is not proud of the achievement, for the play was not a "howling" success with the cattlemen, who formed the bulk of the audience.

* * *

One of the most popular London comedians is Lionel Brough (usually spoken of as "Lal"). In celebration of his fifty years' connection with the stage he is to be entertained at a complimentary banquet of the O. P. Club. I have seen the veteran actor in many roles, burlesque, farce, melodrama and tragedy, and he was always in the picture, sympathetic and resourceful in his methods of drollery. When Mr. Brough visited New York some years ago he was not strikingly successful, for the simple reason that he consented to enact roles that offered little opportunity for dramatic treatment. Had he been seen in Farnie's version of Blue Beard, I have no doubt he would have repeated the great success he achieved all over Great Britain. Off the stage Mr. Brough is a notable *raconteur*, and his memory and collection of "wheezes," as he terms them, seem illimitable. When Willie Edouin first arrived in England he was sumptuously banqueted, at which Stephen Fiske presided and Lal Brough was the principal speaker, welcoming Edouin to England in cordial terms.

* * *

It is not generally known that Sir Gilbert Parker, who has just departed for a visit to South Africa, has had two plays produced in Sydney, whither he went some years ago in quest of health. His family desired him to study for the Church, but he preferred the stage, and has been successful as a dramatist, and as an amateur actor he is by no means to be overlooked.

* * *

So Talma is to have a statue erected to his memory at Poix, in the Department of the Noir, where he passed his boyhood, though he was born in Paris about 1760. He was the first French actor to play Shakespeare, and a well-known picture represents him in the role of Hamlet. He was the first, also, to see the absurdity of the convention that compelled every actor, no matter whether his part was modern or classical, to play in the costume of the court of Louis XIV. Thus Cæsar appeared on the stage arrayed in the white satin of a court gallant, with long hair tied up with bows of ribbon. When Talma substituted the bare arms and toga and the ancient footwear of the Romans in playing Proculus in Brutus he scandalized his contemporaries. But it was the day of revolution (1789), and his ideas triumphed. Talma had an excellent command of English and played an engagement in London under the special patronage of Edmund Kean, who greatly admired the French actor.

* * *

Apropos of French theatres, a former "claquer" of the Comédie Française has been publishing his memoirs, and, as is natural to one who regrets the good old times, there is a note of melancholy in his observations. The subventioned theatres have abolished the "claque," but it survives elsewhere. There are people to defend it: the actor, who says he is encouraged thereby, and the playwright, who tells you it is a necessary evil. It has rescued many a play from failure, which may or may not be a good thing for the public. To some persons the intervention of a hired band of applauders is somewhat an annoyance.

* * *

Mr. Tree's brilliant production of The Tempest has called forth from the critics varied and conflicting opinions as to the "make-up" and representation of Caliban. Your readers may be interested to learn that a new essay about The Tempest has just been produced at Heidelberg, "Shakespeare's Tempest: A New Theory." As treated in this essay, Caliban and Ariel assume distinct forms, while Prospero, Ferdinand and Miranda rise to an altogether higher standard of conception. The interpretation of the whole bearing of the play as given in this essay may possibly lead to a more adequate interpretation of the play in several respects. The reading of it will interest students of the bard.

* * *

Mrs. Brown Potter, who keeps her name well before the public, had a poster artist come over from Paris to execute her picture for the walls. I thought we were fairly well off for poster artists of ability, but the Parisian expert was to give "emotional" posters, as the costumers had prepared "emotional" gowns. That Mrs. Brown Potter's press agent is an emotional gentleman who knows his business there can be no question, yet the emotional play and all failed.

* * *

John Billington, who died recently, was for many years associated with Toole. Once in Ici on Parle Français he accidentally gave a real instead of a pretended kick to his chief, and Toole limped off the stage in pain. When Billington asked him, with many expressions of regret, if he was hurt, Toole replied: "You heard the audience scream with laughter, John. I don't like it, but they do. So let's have it every night, but not quite so hard."

* * *

The Haymarket Theatre, which, as you have been told by your regular correspondent, is now in the hands of the reconstructors and decorators, has undergone more changes than most houses. It is not quite a century old. Mr. Bancroft altered the interior from top to bottom, provoked a riot by abolishing the pit, and made it a temple of easy chairs—a house where a gouty man could enjoy his old comedy as he would drink his old port or burgundy. The theatre is now in the hands of a gentleman who knows how to manage it, Mr. Frederick Harrison, who has elected to restore the pit, making it practically a two-tier house. It is just the right size for comedy, and the lessee has made only one mistake, in neglecting to acquire the supper saloon at the back, known as the Café de L'Europe, where an informal sort of club used to meet in years gone by. In my very young days I spent many evenings there and made the acquaintance of Buckstone (then manager of the Haymarket), Benjamin Webster (lessee of the Adelphi), Robert Keeley, Lord Dundreary Sothern, Charles Kean and other men of note in the theatrical world. Douglas Jerrold at Horace Mayhew, both then on the staff of *Punch*, were frequent visitors, and Charles Dickens would now and again put in an appearance when in town. All of these men have gone over to the majority, and the Café de l'Europe is now a restaurant on the modern French plan.

* * *

Tolstoi writes to Mr. Archer, apropos of Shakespeare, that he had little sympathy with the masses and that his heroes are almost always aristocrats and his artisans are invariably clowns.

HOWARD PAUL.

London

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

S. E., Detroit, Mich.: Edward Emery is playing in Texas at the Fourteenth Street Theatre.

MRS. G. T., Boston, Mass.: Florence Rockwell is a member of Richard Golden's Commonsense Brackett company.

L. R. G., Nashville, Tenn.: 1. Henry Fielding, dramatist and novelist, was born April 22, 1707. 2. The Garrick Club was founded in 1831.

ANNE R., Nashville, Tenn.: The best dramatic schools advertise in THE MIRROR. If you will write them they will give you the information desired.

E. E., Montreal: Virginia Earle was born in Cincinnati, Ohio, Aug. 9, 1873, and made her first appearance as Nanki Poo in the Mikado, 1887.

HELEN B., Denver, Col.: 1. Mrs. Bracegirdle, the famous actress, died Sept. 14, 1748, aged 85. 2. Colley Cibber, the dramatist, died Dec. 12, 1757; he was 87 years old.

C. B. R., Topeka, Kan.: Paganini's first appearance in London was June 5, 1831. 2. Salvini's first appearance in England was at the Drury Lane Theatre, April 1, 1875.

A. W., New York: There are no records of a play of that name. If the novel has been dramatized under another name, as is often the case, the publishers or Samuel French and Son might give you the desired information.

N. T. C., New York: The Spanish song sung by Tony in the last act of Arizona is called "Adios Amore," and was written by Joe Redding. Any good music dealer can supply you with a copy.

C. L. B., Rome, Ga.: 1. Pantomimes were first played in England Dec. 22, 1716, at the Lincoln's Inn Theatre. 2. Nell Gwynne's first appearance was at the Duke's Theatre, London, in 1667.

CONSTANT READER, New Bedford, Mass.: Carleton Macy and Maud Edna Hall presented their sketch A Timely Awakening at Proctor's Twenty-third Street Theatre, New York, for the first time on June 27, 1904. The name of the author was not given in the programme.

H. R. S., Atlanta, Ga.: 1. William Congreve, the dramatist, died Jan. 19, 1729; he was 58 years old. 2. François J. Talma, the great French actor, died Oct. 19, 1826, aged 63. 3. David Garrick died in London, Jan. 20, 1779; he was the same age as Talma.

R. G. B., Syracuse, N. Y.: 1. Charlotte Cushman died at Boston, Feb. 18, 1876, aged 60 years. 2. William Barrymore died Nov. 24, 1846. 3. Thomas Betterton, the great tragic actor, died April 28, 1710, aged 57. He was buried in Westminster Abbey.

MISS L. C., Syracuse, N. Y.: John McCullough was born in 1837 in that country which has produced so many successful actors and playwrights, Ireland. He made his debut Aug. 15, 1857, as the servant in The Belle's Stratagem. His salary was $4 a week then.

MRS. M. L. H., Milwaukee, Wis.: Sol Smith Russell never played the star part in the Private Secretary at the Madison Square Theatre or elsewhere in New York. It was probably William Gillette. For details of the Private Secretary see this department in the issue of THE MIRROR for Aug. 27.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Oct. 6 to 13, 1904.

BIFF! BAFF! BUFF! By Sam Levy.

THE CENSOR AND THE CUTTLEFISH, a submarine drama. By F. E. Little and L. G. Kelly.

DAY'S MONOLOGS. By George W. Day.

THE EMANCIPATION OF MIDDLETON. Copyrighted by the International Copyright Bureau, Limited.

FAIRY LAND; a spectacular pantomime. By Andrew J. Powers.

THE GREAT MAY FALL. By Marcus Snyder.

HEIRESS OF CHERRY FARM; a dramatic farce in one act. By Mathilde Victoria Emeigh.

IN WRONG; OR HIS WIFE'S DAUGHTER; a comedy in one act. By P. K. Mindil.

A NIGHT OUT; a vaudeville sketch in one act. By Neal Shupe.

PARIS BY NIGHT; a musical comedy in two acts. By L. Lawrence Weber and Edward F. Rush.

THE PIPE OF PEACE; a drama of to-day. By Sedley Brown.

THE WINNING VOTE; a comedy in three acts, adapted from the French. By Joanna A. Dobson.

LETTER TO THE EDITOR.

More About the Orient.

THEATRE ROYAL, CALCUTTA, Sept. 22, 1904.

To the Editor of The Dramatic Mirror:

SIR.—In THE MIRROR of Aug. 27 I note that "Occidental" unsparingly condemns Mr. Goldie's suggestion *re* the Orient as a field for theatrical enterprise.

May I be permitted to point out that, despite "Occidental's" positive statements regarding the unfortunate experience of the Waldorf company,—I can corroborate this from personal knowledge—there are many managers who have found the Orient richly repay their enterprise in coming?

During the past ten years I can recall Robert Brough, Charles A. Pollard, Maurice Bandmann, Henry Dallas, Daniel Frawley, Gunn and others, whose first tours through India and the East were so financially satisfactory that second and third seasons were booked in the majority of cases.

These successes more than counterbalance the solitary experience of the Waldorf company.

It should be remembered that audiences attend theatres in the East during a part of the year only. The theatrical season in Calcutta runs from about Oct. 15 to the end of February, a month later in Rangoon and Singapore, and continues until the end of May in Hong Kong and even later in Shanghai—during these months managers may look with confidence for satisfactory results.

India and China cannot support huge and expensive organizations, but a compact vaudeville company, a musical comedy organization, or a comedy and drama repertoire company, well selected and carefully managed, should be a paying proposition to a "live" manager, and would find a general welcome.

In conclusion, if Mr. Goldie or any manager who thinks of coming to India desires further information *re* receipts, routes, distances, fares, etc., I shall be glad to give him all the information I can place at his disposal.

With apologies for trespassing on your valuable space, I remain, yours truly,

D. S. RICHMOND,
Secretary Theatre Royal.

THE USHER

It is said that the officials of the Actors' Fund of America are somewhat disturbed by the lukewarm—if not the cool—attitude of the members of the profession toward that great charity, which has so notable a record for years in ministering to the helpless of the profession and burying its indigent dead.

THE MIRROR, which in effect was responsible for the origination of the Fund, and which never has faltered in loyalty to it, again asks actors to ponder their responsibility in this matter.

One prominent manager, who also is conspicuous in the councils of the Fund, has pronounced as not feasible one of the many projects haphazardly promoted that would make necessary physical co-operation on the part of actors for the benefit of the Fund, on the ground that "American actors have no get-togetherness."

American actors, for the benefit of their fellows and for individual benefit—for there are few of them that provide against the day that they may be thrown on the charity of the Fund or on public charity—should profit by the example of certain managers, whose "get-togetherness" no one can question. In other words, there are hundreds of actors who should pay the comparatively insignificant fee of two dollars a year for membership in the Fund, and thus help its work as a matter of professional pride, if for no selfish reason.

The newspapers pay increasing attention to the theatre, and this fact shows the hold the stage has upon the public; but in the desire to furnish interesting matters to readers relating to plays and players—and particularly to players—ingenuity is taxed and credulity is abused.

So keen, in fact, is the competition for new "stories" that press agents with striking tales and schemes find little difficulty in securing publication for any work that possesses novelty. Truth is seldom an element in these tales, and even plausibility is often thrown to the winds in the making of sensations.

In these exploitations, in the circumstances, it necessarily happens often that subjects really of no general interest are selected and that the matter relating to them is diluted beyond reason. Thus, one of the better of the New York evening newspapers the other day in one of its several editions spread over the space of two columns matter and pictures about a young woman who could not possibly excite any legitimate public interest in connection with the theatre.

To give some excuse for its publication this formidable article was headed "Society and the Stage." But that this was fictitious was early disclosed in it, for the young woman involved disclaimed any connection with "society," although it was intimated by her that she was at least distantly related to persons who might be, or who had been, enjoyers of that peculiar distinction.

The article was illustrated by four large pictures of the young woman from photographs in poses intended to illuminate the wisdom of her by no means diffident declarations, and if the pictures showed anything they signified her inexperience. Her stage career—made possible originally because she had met a playwright—had not been long, prominent, or very promising. If it had been promising it might have served as some justification for brief writing about her. Like most novices who have not in their early attempts at acting been favored with leading roles, this young woman expressed an ambition to "do tragedy"—an infliction which, thanks to the method that controls public appearance, promises long to be deferred. The only saying of the young woman in the two columns that would ordinarily be worth printing—and it is by no means an original thought—was to the effect that a few years in society would not help one to "picture the characteristics of a washerwoman." Taken as a specimen of the irrelevance and insignificance of much in the press intended to relate to the theatre, this particular "interview" may be said to be the most remarkable waste of "space" yet shown in a metropolitan newspaper.

Clyde Fitch, in *The Smart Set*, writes interestingly of the socalled "Broadway Audience":

It is a composite gathering, difficult to please from all points of view; a gathering anxious to be amused, satisfied to be interested, intolerant of being bored. I think it would rather, in the bulk, be entertained by a worthy medium than an unworthy, and it stops to differentiate just that much. At any rate it is sincere, this audience, which is more than I can say for some of its managers, actors, actresses and authors. It says frankly, in effect, that it wants to be entertained, interested; if in an artistic way, so much the better—as witness the great triumph always of good plays artistically done. But it will not be bored by "art for art's sake" if that art is "buncombe" and not really art for art's sake. This audience is, to use a slang term, "fly." Moreover, it does not pretend it is the ideal audience. It openly confesses there is the big intellectual play for some, but not for all. It only asks for itself to choose what it wants. In return it gives you an honest medium to work upon, generous in its approval and applause when it gets what it wants.

While the foregoing states matters more or less apparent to anybody with intelligence and the gift for analytical observation as to the usual "Broadway audience," which, by the way, is by no means a typical New York audience, it comes with a special flavor, of course, from a playwright, and is particularly interesting as a series of observations by Mr. Fitch.

This clever manufacturer of theatrical entertainment must be held to know his Broadway public, inasmuch as in past seasons that public is believed to have so far indorsed several of Mr. Fitch's samples of drama as to secure for him the position of monetary ease that so often begets a somewhat supine and incautious habit as to future effort.

There is one thing about the condition that playwrights pecuniarily successful are placed in that should be most happy, however. Such playwrights may attempt to cater to the "fly" audience that is "anxious to be amused, satisfied to be interested, intolerant of being bored," yet is not above buncombe at times, or they may try something of the "art for art's sake" sort and not be downcast at failure.

"BUSTER" KEATON.

The first page of THE MIRROR this week bears several pictures of "Buster" Keaton, the famous little funmaker, who appears with his father and mother, Joe and Myra Keaton, in a specialty that is unique and most amusing. "Buster" has been on the stage about three and a half years and has grown funnier from the first day that his parents allowed him to wander on and make grotesque faces at the audience. Owing to the surveillance of the Gerry Society in New York, "Buster" is not allowed to be as amusing in this city as he is in other places where he can "cut loose" and show his full "bag of tricks." However, even here, he gets in a goodly portion of his fine work and invariably brings down the house. It is a well-known fact that on the Keith Circuit only those acts that "make good" in every sense of the expression are given prominence, and when it is said that "Buster" is invariably featured in the Keith bills it is a pretty sure sign that his work is very much out of the ordinary. Only two weeks ago in Providence the Keith advertisements had the Keaton turn in the same type as the Fadettes Women's Orchestra, and in Philadelphia last week "Buster" and his relatives were third in the order of billing in a very strong programme. This week "Buster" and company are at Keith's Union Square, New York, where they are always welcome visitors.

Those who have never seen "Buster" have missed much comic gratification. He has the bumps of good humor and genuine comedy splendidly developed, and is full of originality as well. His favorite pastime is telling his father how the specialty may be improved, and his suggestions are invariably good. He enjoys his work on the stage thoroughly, and is such an expert little gymnast that no matter how his father throws him he lands in a safe position. Some of the tricks introduced in the Keaton specialty are, to say the least, rather strenuous, but "Buster" emerges from every one smiling and happy, and bows modestly to the salvos of applause that always greet his "stunts."

The Keatons are booked up to the end of May, 1905, and will have no difficulty in filling their time after that until they get ready to sail, about January 1, 1906, for England, where they are booked from January 15 up to the middle of August in the leading music halls in England, Ireland and Scotland, opening at the Colosseum in London for four weeks.

MR. DIXEY'S DIFFICULTIES.

Henry E. Dixey launched a venture in polite vaudeville at the Berkeley Lyceum on last Tuesday evening, and on Thursday, after two performances, through no fault of the projector or his company, the enterprise went to wreck. When the audience assembled at the doors for the matinee performance on Thursday, Mr. Dixey came forward and explained the situation in the following words:

"Ladies and gentlemen, I am sorry there will be no performance this afternoon, because all the scenery has been taken from the theatre. There are bare walls in there. There is not a square inch of canvas in the theatre. You have Mr. Hayman to thank for this. His men came here this morning and took away all the stage settings. I was told they could be had for $200, but they are not worth $10. I don't know why Mr. Hayman did it. All I know is the theatre is bare, and I cannot give a performance."

Mr. Dixey then paid the members of the company in full and departed for his home in Mount Vernon, thoroughly disgusted and disheartened over the unfortunate climax that had been put upon his effort.

From the statement of Mr. Dixey's representative it appears that when the company took possession of the playhouse Walter C. Jordan, lessee and manager, gave Mr. Dixey permission to get from the storehouse such scenery as was necessary for his performance. The scenery was obtained and was used on Tuesday and Wednesday evenings. On Thursday morning—a matinee having been announced for that day—the scenery was taken from the theatre upon orders from Al Hayman, owner of the house. Then Mr. Dixey was informed that if he paid $200 the settings would be returned in time for the afternoon performance. Mr. Dixey, seeing the nature of the demand, refused to pay the sum, and closed the engagement.

MR. HACKETT'S PLANS.

James K. Hackett opened his season at New Haven, Conn., last evening (Monday) in The Crisis, and for a fortnight he will present that play in New England, where it has not been seen before. During the tour he and his company will rehearse a romantic drama, as yet unnamed, by Leonidas Westervelt and Mrs. Charles A. Doremus, which deals with the life of Charles II. The play will be presented in New York later in the season. Mr. Hackett will also produce this season Louis Evan Shipman's dramatization of Winston Churchill's novel, "The Crossing," and he has two other plays that he may bring forward before the season's end. Beyond these enterprises he has now on the road Nanette Comstock in The Crisis, and William H. Thompson in The Secret of Polichinelle.

NEW PINERO PLAY PRODUCED.

A. W. Pinero's new play, A Wife Without a Smile, was produced on Oct. 12 at the Wyndham Theatre, London. It is described by its author as "a comedy in disguise," but proved to be a farce of a somewhat suggestive character. It was well acted and caused considerable laughter, but had a rather doubtful reception. Critics regard the piece as a burlesque on Barrie's recent plays.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The October reception of the New York Chapter will be held on Thursday, Oct. 20, at the rectory of the Church of the Holy Communion, Twentieth street and Sixth avenue, from 3 to 5 p.m. All members are cordially invited and tickets for guests may be obtained at headquarters.

The 49th regular service of the New York Chapter was held last Sunday evening in the Church of the Holy Communion. There was a good attendance and the sermon was preached by the rector, the Rev. Dr. Mottett.

Under the auspices of the Boston Chapter of the Alliance a reading circle for young people has been organized. Last Tuesday afternoon a meeting was held in St. Paul's Chapel, and the programme consists of scenes from the Hindu drama, Sakoontala; or the Lost Ring.

The Memphis (Tenn.) Chapter held a business meeting recently at Calvary Parish House. A constitution and by-laws were adopted, and arrangements were made for a public reception to welcome Charles T. Catlin, president of the New York Chapter, who expects to visit Memphis the latter part of October. Mr. Catlin will also visit other chapters en route.

Under the direction of the Rev. Jay C. Hathaway, directing chaplain of the Alliance at Evansville, Ind., the Rural Dramatic Club presented the melodrama, The Lost Found, or the Innocent Saved. A special prayer written by the chaplain was used in the play, and copies were distributed among the audience. The performance was received with favor by the local press and public.

At the meeting of the National Council the following chaplains were appointed: the Rev. R. W. Hogue, Episcopalian, Wilmington, N. C.; the Rev. T. J. Atfield, Roman Catholic, Hancock, Mich; the Rev. William J. Taylor, Universalist, Lewiston, Me.; the Rev. F. M. Peeble, Auburn, Me., Baptist; the Rev. Michael Mann, Roman Catholic, the Rev. F. D. Elmer, Baptist, the Rev. George Judson, Congregationalist, and the Rev. N. Calhoun, Congregationalist, all of Winsted, Conn.; the Rev. S. M. Keeler, Presbyterian, Jewett, N. Y.; the Rev. V. H. Wevv, Episcopalian, Monmouth, Ill., and the Rev. J. H. Webb, Episcopalian, Peabody, Mass.

William Owen spoke on the Alliance at the Hancock, Mich., High School recently.

The Chicago Chapter will hold regular receptions at the Church Club rooms, 510 Masonic Temple, every Tuesday afternoon during the season, to which all members and traveling thespians are cordially invited.

The Ways and Means Committee of the National Council will hold a meeting at headquarters on Wednesday afternoon, Oct. 19, at 3 o'clock.

The National Secretary and Organizer visited Syracuse, N. Y., last week, and held a meeting of the local Chapter at the Hotel Mowery on Friday evening. The resignation of Clara Kingsley Brown (Mrs. H. T. Lyman), as secretary was received and accepted with regret, and Louise Wilkins was unanimously elected to fill the position. Mrs. Lyman was made the chairman of the Visiting Committee, with power to add to her committee: the Rev. L. Henstridge was empowered to secure the co-operation of the local Roman Catholic clergy, and the Rev. D. C. Huntington was elected the Dean of the Board of Chaplains, with power to arrange the religious services of the Chapter. Mr. Bentley, in his speech, traced the history and workings of the Alliance, dwelling on the extent and progress of the work of the Actors' Church Union in England, and also the success of the play contest in this country, recently inaugurateed by the National Council. The Syracuse Chapter is growing constantly, and will do effective work during the Winter.

THE SECOND BATTLE OF TRENTON.

David Belasco began last week at Trenton, N. J., a legal battle that promises to be very interesting, and that will doubtless result in the establishing of important precedents in the matter of contracts between resident managers of theatres and managers of traveling companies. The contention in the case concerns a contract made by Mr. Belasco and Maurice Campbell with I. C. Mishler, manager of the State Street Theatre, Trenton, to present Henrietta Crosman in Sweet Kitty Bellairs at that playhouse on last Friday evening, Oct. 14.

The contract for the engagement at the State Street Theatre was made on March 19. On Sept. 8 Mr. Mishler notified Mr. Belasco that the date was canceled. Mr. Belasco refused to accept the cancellation. The house had, after the date of the contract, come under the control of Stair and Havlin, and according to the agreement of that firm with the Theatrical Syndicate only low-price attractions were to be played there. The Crosman company was booked, of course, to play at regular prices, and Mr. Mishler has, according to report, stated that for that reason he canceled the engagement. He is also quoted as having stated at another time that the reason for his action was that Mrs. Carter's engagement at the playhouse last Spring in Du Barry was unsatisfactory. Mrs. Carter played to enormous business upon that occasion.

Early last week Mr. Belasco brought suit in the United States Court, in Trenton, before Judge William M. Lanning, to compel Mr. Mishler to keep to his contract. Judge Lanning refused to continue the action on the ground that Mr. Mishler is not a resident of New Jersey and that the case was not, therefore, within the jurisdiction of the court. Mr. Mishler had in the meantime booked the From Rags to Riches company for the Sweet Kitty Bellairs date.

Mr. Belasco's next step was to place in the Trenton newspapers the following advertisement:

DAVID BELASCO AND MAURICE CAMPBELL
In good faith entered into a contract, on March 19 last, with I. C. Mishler for the presentation of
HENRIETTA CROSMAN
in David Belasco's play,
"SWEET KITTY BELLAIRS,"
at the
STATE STREET THEATRE,
FRIDAY, OCTOBER 14.

Miss Crosman, Mr. Belasco, Mr. Campbell and the entire original company and production as seen for over 300 nights at the BELASCO THEATRE, New York, will arrive in Trenton next Friday prepared positively to play the engagement.

On Friday Mr. Belasco, Mr. Campbell, Miss Crosman and the company went to Trenton prepared to give a performance, and thus carry out their contract. Mr. Belasco called upon Mr. Mishler and informed him that he was ready to play the engagement. Mr. Mishler replied that he considered the contract canceled. Mr. Belasco then had the scenery of his production hauled to the theatre. It was not allowed admittance to the stage, and was taken back to the cars. In the evening the company reported at the theatre and were refused admittance. Thus Mr. Belasco did all that was possible toward fulfilling his contract.

Mr. Belasco has now instituted a suit against Mr. Mishler in New York, and the preliminaries will probably be gone through with before the end of this week. From Trenton the Sweet Kitty Bellairs company went to Atlantic City, where a performance was given on Saturday night, and from there proceeded on its tour.

EDNA MAY SPOONER AS JULIET.

The long-expected production of Romeo and Juliet was given by Mrs. Spooner at the Bijou Theatre, Brooklyn, during the week of Oct. 3, with Edna May Spooner as Juliet. While Miss Spooner threw no new lights on the character, her performance showed that she had studied the part carefully, and her stanch admirers applauded her to the echo. Considering the difficulties under which the production was made, as the stock company had to rehearse another play for the following week, the performance was notably good. The staging of the play was impressive, the scenery being appropriate and in good taste.

PERSONAL

Photo by Reutlinger, Paris.

REJANE.—Rejane and her company of twenty-six players arrived Oct. 14 on *La Lorraine* and sailed the next day for Havana on the *Morro Castle*.

CARVILL.—Henry J. Carvill, who went to England last Summer to visit his parents, has joined Lewis Waller's company at the Imperial Theatre, London, and will remain there through the run of His Majesty's Servant, in which he plays an important role. After the engagement he will return to America.

HARRIS.—Wadsworth Harris, of the Warde-Kidder company, gave a reading from Shakespeare's plays at the State University at Seattle, Wash., on Sept. 26. After the reading he was the guest of honor at a luncheon given by Mrs. Kane, the wife of the President of the university.

BONSTELLE.—Jessie Bonstelle, who recently closed a successful stock season in Rochester, left New York last week for a visit to the Exposition in St. Louis.

RUSSELL.—Lillian Russell is expected to star this season under the Shubert management, in a dramatization of the School for Scandal, called My Lady Teazle. The libretto is by John Kendrick Bangs and Roderick Penfield; the music by A. Baldwin Stone.

CRANE.—William H. Crane called on David Harum for the first time in front, October 12, at the West End Theatre, where W. H. Turner is introducing this character.

GLOVER.—Amelia Glover, the noted dancer, who in private life is Mrs. A. L. Lawrence, is critically ill at the Long Island College Hospital in Brooklyn. Six weeks ago she was taken to the hospital from her home at Sayville, L. I. There she underwent a surgical operation for a malady that was the result of her exertions in dancing. She did not rally well after the operation and small hopes are entertained for her recovery.

NEVILLE.—Dorothy Neville, who was married to R. E. Moore of Boston in Indianapolis, Oct. 8, has announced her intention of leaving the stage.

POTTER.—Mrs. Brown Potter reopened the Savoy Theatre, London, Saturday night with Forget-Me-Not, the three act play by Herman Merival, followed by a dramatic version of Cavalleria Rusticana. Play and artist were well received.

THOMAS.—Augustus Thomas sailed Oct. 16 on the *Finland* to accompany his family to Paris. He will return in time to superintend the rehearsal of his new play, Mrs. Leffingwell's Boots. Mr. Thomas said he is writing a play for Lawrance d'Orsay in which the actor will play the part of a secretary of the British Embassy in Washington.

BERNHARDT.—Mme. Bernhardt was injured at Aachen, Rhenish Prussia, Oct. 14, by the breaking of the glass in one of the carriage doors, which was slammed. A splinter of the glass penetrated her eye. She has canceled her engagements in Bremen and Hanover, but has telegraphed she will not postpone her opening in Berlin, which is fixed for Oct. 17.

CHEATHAM.—Kitty Cheatham (Mrs. Thompson), formerly a member of Daly's company, has returned from Europe with the idea of returning to the stage.

SCHOEFFEL.—Mrs. John Schoeffel (Agnes Booth) has been obliged to enter a hospital because of a serious injury to one eye. She is reported as doing well.

LOGAN.—Frederic Knight Logan, musical director, was last week engaged by Charles Frohman to conduct the incidental music for Maude Adams in her revival of The Little Minister.

WYNDHAM.—Sir Charles Wyndham will sail from Liverpool for New York Wednesday on the White Star Line steamer *Baltic*. Mary Moore and George G. Ward accompany him.

GRIFFIN.—Gerald Griffin arrived in New York on Sunday after a short season with the De Witt Stock Company in Baltimore. He will resume work next week at Proctor's Fifth Avenue Theatre in The Master of Woodbarrow.

PAUL.—Howard Paul arrived in New York last week from England, via Philadelphia, for a sojourn in this country after a Summer in Switzerland and rural England. Mr. Paul seems to grow younger as the years pass and is still an indefatigable worker in journalistic fields. He is to be entertained this week by the famous Clover Club of Philadelphia.

TELEGRAPHIC NEWS

CHICAGO.

The Season in Full Swing—Few Changes at the Theatres—Notes.

(Special to The Mirror.)

CHICAGO, Oct. 17.

Most of the attractions in town this week are holdovers. There is one notable exception, Williams and Walker, who have not been in Chicago since their four weeks at the Great Northern two years ago last Summer. The engagement which began last night at the same theatre is for three weeks. There is not another change of bill downtown. The bills this week:

Grand Opera House, Babes in Toyland, fourth week; Garrick, Fantana, third week; Powers', Nat Goodwin in The Usurper, third week; Studebaker, Woodland, seventh and closing week; Illinois, Maxine Elliott in Her Own Way, second and closing week; Great Northern, Williams and Walker; McVicker's, Siberia, second week; La Salle, Jolly Baron, fifth week; Columbus, My Wife's Family; Bush Temple, Players' Stock in Blue Jeans; People's, stock in Cherry Pickers; Alhambra, The Curse of Drink; Academy, On Thanksgiving Day; Bijou, Working Girl's Wrongs; Howard's, stock in In Missouri; Criterion, Child Wife; Avenue, stock in melodrama.

Liebler and Company will have what Harry Askin calls a "Liebler régime" in Chicago for about two months, beginning next week. The firm will then have Arnold Daly in Shaw plays at the Studebaker, Ezra Kendall at the Grand, and the all-star Two Orphans at the Illinois. Following Kendall at the Grand, Liebler's will have Kyrle Bellew three weeks and Rejane two weeks.

Siberia, handsomely staged and well played, especially by the men in the cast, has been prospering at McVicker's since the opening a week ago Sunday. Mob Expert James A. Brady has done wonders with his several scores of supers, the brilliant scene in the Governor's palace being especially effective. The tableau climax of the second act, after the Kishineff massacre scene, evoked great applause. Nicolai (Joseph Kilgour) stands on a little eminence centre in the midst of the massacred, whose forms are just discernible in the darkness. He has struck an attitude and looked up. A spot light searches his face, and the big organ built in the McVicker's auditorium plays a famous song of liberty. The Russian dances win many encores. Mr. Kilgour's manner in Siberia is stagy enough for any melodrama, but seems to be satisfactory to the audience. Franklyn Roberts looks well and plays well as the Governor, and Daniel Gilfeather is excellent as Michael Sparta. Fletcher Harvey delivers the Governor-General with sufficient strength and sincerity and Felix Haney's low comedy as Trolsky gets plenty of laughs. George Martin's nervous German waiter-landlord in the last act tickles the audience immensely and is unusually bright and clever in many instances. Elliott Dexter was a good Ivan and Adolph Bernard was an excellent Smailoff. Margaret Kenmare's Marie was sincere enough but not a smooth performance, and it lacked some other qualities needed to make this picture of suffering what it should be in such a production. Sylvia Lynden's Sara was more satisfactory, being acted with considerable ability and care. Drovna was brightly done by Rose Doyle, and Marian Chapman's flower girl was generally pleasing.

J. J. Rosenthal, who has been in town as manager of The Chinese Honeymoon during its two weeks at the Auditorium for the policemen's benefit, is preparing to star Katherine Osterman in The Girl that Looks Like Me.

Kendall Weston, until recently the heavy at the Bush Temple, has been conferring with Manager Frank June, of the Warrington, Oak Park, in regard to a stock company there.

Will A. Page conducted a very creditable advance campaign for Maxine Elliott at the Illinois. He says all five of Mr. Dillingham's attractions will be here this season, including Lulu Glaser, Louis Mann, and a return engagement of Frank Daniels. Mr. Mann has no small task in store to equal the popularity here of Miss Elliott, Miss Scheff, Miss Glaser, and Frank Daniels. If he does, Mr. Dillingham will have five to be proud of.

Clyde Fitch, Maxine Elliott, and the clever Her Own Way company pleased large audiences at the Illinois last week, especially large for a return engagement. The dignified, sincere, magnanimous womanhood which Miss Elliott imparts to Georgiana Carley was fully appreciated, and the wit and humor of Mr. Fitch, well delivered, got much laughter and applause. That is to say. Georgie Lawrence as Bella made a hit and Fanny Addison Pitt succeeded in flashing all the incandescents on her lines, though she did perhaps show a heart too thoroughly case-hardened by the vanity that leaps to desperation as gray hairs appear. Nellie Thorne's convincing acting in the scene with Steve, where he confesses he has bankrupted the family, got her a spontaneous round of applause, and R. C. Herz as Carley was thoroughly excellent. In contrast with this real impersonation was the Sam Coast of Carew. He made the character too hard, though in his later scenes he showed more ability and admirably went through a number of capital situations, those with Miss Elliott especially. Charles Cherry as Coleman finely answered all the requirements. The footman, butler and maid were well played by Frederick Wallace, W. Carl Raue, and Susanne Perry. The curtain-raiser nursery scene was brightly done by four unusually pleasing child actors, Donald Gallaher, Majorie Moore, Mollie King, and Clara Mesereau.

The Dancing Girl at the Bush Temple last week was a production of especial general excellence which reflected credit on the stage director, Fred Powers, who also won high praise for his strong impersonation of David Ives. His denunciation, in particular, showed he has unusual resources as an actor. George Alison's Duke of Guisebury was a thoroughly admirable impersonation. The part fitted him nicely and he left no detail untouched with his exceptional skill for such quiet characters of polish and depth. Charles Balsar's John Christianson was scarcely less praiseworthy and, like Mr. Alison's performance, received flattering notice in the local press. William Evart's Slingsby was the most finished portrayal he has achieved this season and was no small part of the general excellence of the production. Edward McGillen's Captain Leddra was well done, and George Loane played the valet successfully. Miss Montgomery drew a pretty picture of the dancing Quakeress in the first act and gave the dance very gracefully. Her woman's wiles were convincing in the later acts, but her anger was pitched too high and evinced too abruptly. Kate Blanke's Lady Bawtry was excellent, as usual. Mignon Foaster's Sybil was the best contribution she has yet made to the success of the Bush Temple productions. The settings, painted by Gabriel Pollock, were noticeably handsome and complete.

Candida will be played the first week of Arnold Daly's engagement at the Studebaker, which will begin Oct. 24; second and closing week, Man of Destiny and How He Lied to Her Husband.

The Swedish Dramatic Club gave a performance of Father-in-Law at the Garrick yesterday afternoon.

George Berry, whose efficiency and popularity as stage manager of the New American had much to do with the success of the stock at that theatre last winter, is reported to be very seriously ill with pneumonia at Winnipeg.

R. C. Shultz, who is widely known in the West through having been a traveling passenger agent of the Union Pacific, is now in charge of the theatrical transportation business in Chicago of the Pere Marquette road.

Piff, Paff, Pouff is coming to the Garrick and The Virginian is to be there the entire month of February.

The Shuberts will have their own summer production at the Garrick next summer.

Arnold Daly has two couriers in town for his Shaw invasion—W. S. Hyatt and E. L. Ironie—and there are already many inquiries at the Studebaker window about Candyda, Candeeda, Candiddy, and so on. Manager Harmeger politely says he cannot guarantee the pronunciation, but modestly admits seats for Candida are on sale.

William W. Bittinger, who not long ago was running a theatre in Dawson City, was in Chicago last week. He said he was arranging to star Frank James in a new play this winter.

James O'Donnell Bennett, critic of the *Record-Herald*, had an attack of appendicitis last week, but recovered and a prospective operation was put off indefinitely.

Nat Goodwin will give a special matinee performance of The Usurper at Powers Thursday just to let Maxine Elliott see him choke the villain. From a box last Wednesday he saw his wife having her own way at the Illinois.

The opera of Irma was sung successfully by the Irma Opera company at the Warrington, Oak Park. The organization proved to be unusually well supplied with voices.

The Grenadier Guards' Band is booked at the Auditorium Oct. 21, 22, 23.

Harry Askin's latest polite conveyance of information to the crowd that collects in the Grand lobby to see Babes in Toyland is a bright-faced, cheery, willing little placard which says: "Very sorry; seats all sold." It has been out several times lately.

Harry Hamlin, of the Grand, returned from the East and after a few days went to St. Louis to see the Fair.

The La Salle has a new stage-manager, Jack Mason, formerly with Gus Hill. Mr. Mason, after staging Parsifalia for Hammerstein, Eva Tanguay's Sambo Girl, Beaux and Belles and other similar productions, should be able to ginger up The Jolly Baron. He has made an excellent impression on his theatrical family, and has worked so rapidly since he came that numerous improvements will be seen this week. Blanch Homan, who has been much missed at the La Salle, will rejoin the company. Harry Von Tilzer was in town last week co-operating with Mr. Mason.

Myrtle Wilkins, a Joliet girl gifted with a remarkable mezzosoprano voice, and a former student of the Chicago Musical College, who won high praise for her Seibel in the latest college production of Faust, has joined the Red Feather company. She understudied contralto during the Red Feather engagement here, and being called on to play the part, succeeded finely.

The crush on The Only Way between Chicago and St. Louis, Chicago and Alton, is now so great from St. Louis to Chicago, as well as going South, that berths have to be reserved a week ahead at least. Harry Hilbourne says this steady inpour of tourists after visiting the fair is a fine thing for Chicago theatres. It looks that way.

George Harris came in ahead of Williams and Walker for Hurtig and Seamon. The seats for the opening performance yesterday were all sold Saturday.

Frank Cotton, who was an actor in Chicago before the war, is in town.

The new comedy in which Will T. Hedge, the comedian of Mrs. Wiggs, is to be starred, will probably be produced at the Grand Opera House, this city. It is called Eighteen Miles from Home.

Sis Hopkins did a very large business at the Great Northern last week.

Hart Conway, of the Chicago Musical College School of Acting, will begin his dramatic recitals for the season Oct. 22 in the college hall. His pupils will be seen first in The Kleptomaniac, by Margaret Cameron; War of Ideas, by Ada Rose, and Short and Sweet, by Broughton. There will be twenty pupils in the cast.

Charles Taylor's Child Wife was accepted by large audiences at the Bijou last week as an excellent melodrama. The mischievous boy of J. A. Curtis, inventor of William S. Davis, stock broker of J. G. McFarlane, and lawyer of Robert D. Cain, seemed especially to please the Bijou patrons, while Dolly Kemper in the title-role got their entire admiration.

William D. Gaston and his bride, Mabel Barrison, gave an elegant supper last Thursday night at the Union after the performance of Babes in Toyland. About twenty-five guests were present, including the principals and several members of the chorus of Babes, non-professional friends of Miss Barrison, and newspaper men. The feast was elaborately complete. The favors included hansom cabs for the members of the chorus, and other toys for the Toyland folk. The supper lasted until 5 A.M.

"Flo" Ziegfeld informed his father in this city, Dr. Ziegfeld, of the Chicago Musical College, that the proceeds of the first day's auction of seats for the opening performance at Weber and Ziegfeld's Music Hall (formerly Weber and Fields'), in New York, were over $8,000.

Richardson Cotton, of Her Only Sin company, is the proud father of a new daughter, and Mrs. Cotton (Jane Hampton) is receiving congratulations at the Cottons' home here.

A new play dealing with the Japanese-Russian War will be sent out by Hampton and Hopkins early in November.

Engagements through Fred Wildman's recently include Francis Grandon and Marie Grater for Rowland and Clifford's Dora Thorne, George Connor for Over Niagara Falls, Charles F. Marston, Charles Del Vecchio and Christine Prince for My Friend from India: E. J. Dallam for For His Brother's Crime; Franklyn Hall, Corwyn Luskmoor, Leslie Hunt, Edwin Sparks, Winnifred Gray, Rose Evans, Bonnie Del Vecchio, for Howard's stock; George Gates for Yon Yonson, Francis Loring for Sandy Bottom, Charles Hart, J. C. Horan, Grace Ferrard, Gertrude Gilbert, for A Russian Spy, Lew Silvers for Tilly Olson, Edwin A. Butz and William Young for Nettie the Newsgirl.

OTIS L. COLBURN.

BOSTON.

Parsifal in English—Judith of Bethulia Produced—Many Musical Offerings—Notes.

(Special to The Mirror.)

BOSTON, Oct. 17.

There is no question about the chief object in theatrical interest in Boston to-night, for everybody in the musical world seemed to be in the Tremont, which, by the way, has been redecorated and transformed into a new playhouse without losing a single performance. It opened its regular season with Henry W. Savage's production of Parsifal in English, which had broken all records of this house in the advance sale of tickets. The cheapest places went first of all, and treble the capacity here might have been sold. Society came later, doing nobly on the whole and living up to its reputation. The performance began at 5.30 o'clock and the arrangements for intermissions were much the same as at the Metropolitan in New York. The production is magnificent, by all odds the best that Mr. Savage has ever given a grand opera, and the company had a background that well compared with that which I saw at Bayreuth. The singers were all filled with the Wagnerian spirit, and a performance was given which was admirable in every respect. Mme. Kirby Lunn was the Kundry to-night, with Alois Pennavini singing the title-role, Parsifal. Johannes Bischoff was the Amfortas, and Putnam Griswold as Gunemair, and Homer Lind as Klingsor, completed the notable cast. There is so large a corps of principals that a double cast is possible to alternate. Of individual impersonations I will speak more in my letter next week.

There was another musical attraction in Boston that commanded a good share of interest, although it was in a lighter vein, and at the Hollis. Grace Van Studdiford had a splendid audience to see her in Red Feather. She had not appeared here since she was the prima donna of the Bostonians, at a time when that organization was at its best, and she had a hearty welcome to-night to show that she was not forgotten. One feature of special interest connected with Red Feather was the fact that Charles Emerson Cook, formerly a Boston journalist, wrote the lyrics.

Another change of bill of importance was made at the Boston, where Andrew Mack appeared in his new play, entitled The Way to Kenmare. From the size and enthusiasm of the audience it was very evident that Bostonians want Mr. Mack in romantic comedies where he has a chance to sing a few songs, and not in comic operas like My Lady Melby, which was such a disastrous failure last season. Mr. Mack scored a personal hit, and had the support of an excellent company.

By the canceling of the time of Joseph Jefferson The Maid and the Mummy got to Boston earlier than Richard Carle's musical comedies usually do, and there was a good sized audience this evening. Mrs. Yeamans received an enthusiastic a welcome as anybody in the company, but Richard Carroll and Eddie Garvie were popular, with Adele Rowland taking honors for the ladies. The engagement is only for this week.

When Johnny Comes Marching Home has not been seen in Boston since its original long run at the Boston, so that there was considerable interest in the opening at the Globe this evening. The cast is entirely different from that which first gave the work here, but it is effective.

Happy Hooligan has always been one of George W. Magee's strongest cards at the Grand Opera House, and the cartoon comedy has yet to know a poor engagement here. The company contains a number of new features this season and several of them are especially good, notably the sketch by Crimmins and Gore.

The Other Girl keeps on to splendid houses at the Park, by all odds the best that this house has known for two seasons. Every Saturday the orchestra has been under the stage, and it looks as if the engagement would close a record-breaker. Tully Marshall deserves the warmest praise for the personal success which he has made during the past week.

Wright Lorimer has entered upon his third week at the Majestic, where The Shepherd King continues to draw large audiences. The star suffered from a severe attack of illness a part of last week and lost several performances, but so great was the interest in the play that business kept up in spite of the absence of the star. During his absence the character of David was effectively played by Preston Kendall.

At the Castle Square a thoroughly excellent performance of The Henrietta was given to-night by the stock company, this being the first time that the comedy has ever been seen here with any one but the late Stuart Robson in the character of Bertie the Lamb. That made it all the more trying for Ben A. Field, the new comedian of the company, but he acquitted himself well. The leading members of the stock company are placed to advantage.

At the other stock house, the Bowdoin Square, a melodrama new to Boston, The Black Hand, is seen for the first time. Charles Miller and Charlotte Hunt take the leading parts, but as the piece is especially strong in comedy characters, Butler Haviland and Harry Brooks come in for a good share of the applause.

Nance O'Neil made an unusually interesting production to finish her week at the Tremont, where she gave four performances of Judith of Bethulia, beginning 12. This tragedy in four acts was written for her by Thomas Bailey Aldrich, and the cast was as follows:

Holofernes	Charles Dalton
Bagoas	Charles Millward
Archior	Arthur H. Sawyer
Ozias	Joseph Wheelock
Charmis	Charles A. Smily
Chabris	J. B. Coughlan
Nathan	Louis Massen
Joachin	W. L. Thorne
Abner	Thaddeus Gray
Elika	Alonso Price
An Archer	Walter Hill
Marah	Gertrude Binley
Noamie	Clara Thompson
Arzael	Ricca Allen
Judith	Nance O'Neil

There was special interest in this tragedy, since it is the second Judith play that the actress has given in Boston. It comes naturally in comparison with the Cincinnati play which she gave last year, for it is in sharp contrast in many respects. It is not so blood-curdling by any means, since Judith does not flourish the gory head of Holofernes before her audience, but neither is it so dramatic. There was a sort of rough vigor about the former play which is lost in its new version, which is, however, incomparably superior as a literay production. In many respects it can rank as Mr. Aldrich's masterpiece, for the lines and the descriptions are beautiful, and the reading by Miss O'Neil is superb. The character of Judith is softened and made a trifle more womanly, and the addition of a love interest makes the avenging murder all the more dramatic. Miss O'Neil was an unquestioned personal success, and her company, especially Charles Dalton, gave her admirable support. The costuming and scenery were superior to what Miss O'Neil has given here in the past.

George T. Richardson, for the past ten years the dramatic critic of the *Traveler*, whose reviews have been such a valuable feature, will sever his connection with that paper 22.

It is evident that the aldermen are preparing to relent, for already they have granted licenses to the Bowdoin Square, the Howard Athenæum and the Palace without charging any additional fee. Evidently their bark was worse than their bite.

McKee Rankin filed a voluntary petition in bankruptcy last week with unsecured liabilities of $27,647 and assets of $100, which is claimed for wearing apparel and is exempt. He has fifty creditors, the amounts varying from $30 to $13,500, which is due Nance O'Neil for salary and money loaned during the past two years. The sum of $2,000 is due to E. J. Ratcliffe, who was her leading man when she came to Boston, and $1,950 is due the Forbes Printing Company. Most of the claims are for salary, cash advanced, scenery and printing. Quite a number of the creditors are English. The petition was filed by Lawyer Thomas J. Barry.

As a result of a conference between Judge Emmons, of the Police Board, and the various managers of Boston, a patrolman now visits each theatre regularly to see that all the precautions for the safety of the public are lived up to. It was a noticeable thing last week that the houses where musical comedy was the rule were inspected by many more bluecoats than the others. It did not take long to see that all requirements were fulfilled in the houses where Biblical tragedies held the stage.

Boston is to have a Luna Park. Arrangements have just been completed by which an elaborate amusement place like that will be established at Nantasket Beach for next Summer. It will be an important addition to the resorts hereabouts. The only trouble in the past has been that the last boat for Boston left at too early an hour.

Adelaide Griggs was specially engaged by Nance O'Neil to sing the solo which is a musical feature of Judith of Bethulia.

A subscription was opened at Chickering Hall to-day to see if it could be possible to bring Beyond back for another season.

Miss L. Bloodgood, daughter of the late Harry Bloodgood, has been engaged for the stage musician for the burlesque productions at the Columbia.

JAY BENTON.

ST. LOUIS.

The Sunday Question at the Fair—The Pit and the Hanlons—Notes.

(Special to The Mirror.)

ST. LOUIS, Oct. 17.

While St. Louis Day marked the greatest single attendance at the World's Fair, the day from which continued betterment of public support of the big enterprise dates must be said to be German Day, Oct. 6. Since then the Pike has been coming into its own, and it has also been noted that the public that has money to spend is coming in. The weather has been the best article of the kind this part of the country has been blessed with in many years, famed as the Central Mississippi Valley is for such visitations. One pest freely prophesied by the weather sharps, the mosquitoes in Forest Park, has failed entirely to arrive. Another, the freely predicted failure of local passenger transportation, has not alone not come to pass, but St. Louis stands before the country to-day as having the best system of street car facilities in the Union. With the end of the Fair in sight rents are going down, and the prices of the better foodstuffs are reaching the line of normality. President Francis the other day asserted himself to fine advantage when he declared before one of the numerous bodies whom to address is his daily duty that but for the fact that the Sabbatarians had succeeded in keeping the Fair closed on Sundays its treasury would to-day show the needed million dollars that would make everything all right on the financial side of the big enterprise. Of course the President did not refer to the holy ones as Sabbatarians. He merely mentioned the matter of Sunday closing of the Fair, and said that it had deprived hundreds of thousands of good citizens of the Union, their wives and children, of the only opportunity they could possibly have of seeing the Fair as often as the extent and beauty of it warranted. He might have said that the Sabbatarians expected the employers of labor to become so enthused over the Fair that they would frequently grant their employes full holidays with full pay, so that said employes might yet remember the Sabbath Day and keep it holy and yet go to the Fair whenever said employers in their sudden access of love for toiling humanity might deign to grant the boon of full holiday with full pay. Well, we know how often the employers did that very thing. Just about once to date. And then every one of them wanted his or their names published in the papers, so that they would get a little clap-trap advertisement out of it and pose for a minute or two as public benefactors. I say they did this once—on St. Louis Day, but never since. And in the meantime the Fair has been closed on Sundays tighter than a drum until recently, when under the absurd, mawkish guise of "sacred concerts" Festival Hall and a Palace or two have been opened to "invited guests." There have been two big Sunday outdoor events this season so far that served to show even the Sabbatarians (some of whom may not be wholly lost) what the extent of the desire for Sunday diversion is in St. Louis and for which the Fair would furnish the best medium. Some Sundays ago there was an automobile speed contest at the old Fair Grounds. More recently the press contingent on the Pike gave a Pike show at Delmar Race Track. The combined paid attendance on those two occasions was not far from 70,000, and on each of the days all the ball parks and other public resorts were crowded to the guards.

The special "days" are following each other rapidly. The Connecticut people have just been here, bringing their entire State government from Governor to drum major. They were well entertained, officially as well as socially.

Kite-flying on a big scale is on at the Aeronautic Concourse. We used to think out here that Mr. Eddy, of Bayonne, N. J., knew all about kite-flying, but Colonel Baden-Powell, of Boer War fame, has just come to town, and he knows a thing or two about a kite known as the tetrahedral. It sounds like ichthiosaurus, but the thing flies just the same. Building and building industry tradesmen from all over the union have just been here; the swine, cattle, sheep and horse shows, the best ever held, are about over; Kansas City has ceased its fit of jealousy over St. Louis and come into town, leaving only the Kaw River and the Union Station behind, and Claude Spray, trombonist of the Reeves Band, has done his long-threatened stunt of mounting the monster locomotive on the biggest turntable ever built, in Transportation Palace, and playing the "Miserere" (from Il Trovatore, certainly), and shooting out the notes from his centre to the hall's farthest circumference while the band played on terra firma. The crowd stood about in awestruck wonder as Spray sprayed the air with Verdi.

The theatres are keeping up their record-breaking clip. Managers have only refrained from putting on extra matinees because the stage-folk couldn't stand the strain. It must be said to the advantage of the latter that they are playing as honestly as if there were no World's Fair. The quality of all the shows, judged from a critical point of view, is excellent. Company after company tries to do its best. There is no slighting of tasks simply because the country people have possession of the town. Even Ben Hur, in which by this time a shopworn tendency might be expected, is being played with vigor and care at the Olympic, tonight's audience being beyond capacity. The Pit began at the Century last night for an eight nights' run. Wilton Lackaye is a great local favorite in the part of Curtis Jadwin. The company is too big for the Century stage, but a little crowding sometimes produces the effect of making people think they are getting more than their money's worth, an aim well to be kept in the managerial mind. A big audience welcomed Lackaye, and his company also were well received. Jane Oaker, a pretty and accomplished St. Louisienne, plays the part of Laura Dearborn and received an ovation. Miss Oaker in private life is Miss Peper, daughter of the late millionaire tobacco manufacturer, Christian Peper. The Pit is practically sold out for the rest of the local season.

The Hanlons in recent years always came during Fair week—that is, the week of the old St. Louis Fair. They are still at the Grand with Superba and remain until next Saturday night. Our country cousins can't see enough of the Hanlons' trick scenery nor get enough of the Hanlons' clowns. This year's production bristles with novelties and the scenery is not so shopworn as of yore. It's a surprise show all right, and playing beyond capacity.

In about a week it will be just 100 nights that The Darling of the Gods has been playing at the Imperial. Souvenirs, new and fine, are promised and with Miss Bates' management souvenirs are souvenirs. She is playing opposition to the souvenir business at the World's Fair, and will give her patrons something worth while.

At the Kiralfy spectacle, as presented nightly at the Odeon, Harriet Burt has introduced a new song, "My Indian Queen," written in honor of Signora Archuleta, wife of Governor Ramos Archuleta of the San Juan Indians at the Cliff Dwellers' Concession on the Pike. Miss Burt is one of the popular members of Bolossy's big show, and they are giving her marquise rings in boquets. The show has put on many spurts of betterment since it has another one of the same line to contend with down town, and having weathered the fierce indoor proposition during the dog days in St. Louis is now on a profitable basis. The talk of putting a stock company into the Odeon is still strong. A good stock company, with good plays at popular prices, would pay on Grand avenue. So would a handsome, up-to-date music hall and concert room run by men who know the music and concert business. And the chances are that we'll have it before long.

Hiram Wenceslaus Hayes, of the original Louisiana, now at Music Hall, where Fritz Crow has again assumed the Middleton-Tate end of the composite management, tells me that a road company 80 strong will soon be put out by those associated with him and that the bookings for the Louisiana are coming in all right. About the 15 prox. Mr. Hayes says should be the day for the westward start. The show has so many good World's Fair points in its make-up that it ought to attract those who have heard of it.

Hearts Adrift, a balloon play, as its name signifies, is at Havlin's. The most pretentious scene depicts an airship—"look, an airship"—in full flight across the stage. This is startling. The house could do twice the business if it had twice its present seating capacity.

Hal Reid, the indefatigable and several other adjectives of the melodrama world, is at the Crawford with Alone in the World. At that, several were with him, the opening house being above the average. A harbor at sunset, with craft of all kinds in motion, begins the piece. Then there are illusions and other scenic effects for which Reid is well known. The supporting company is a good one.

Last night the Heinemann-Welbers at the Olympic presented Der Mann im Mond to a large and pleased audience. Herr Heinemann had much of his peculiar humor on tap, and Leona Bergere did not need any help from the Herr Regisseur in that relation. As usual, the music was well given, the singing of the company being a feature. With many Germans abroad in the land our German theatre is sure to do well during the World's Fair season, and after that we will ourselves take care that such honest efforts as are now making at the Olympic on Sundays shall not go unrewarded.

WANTED

A LOCATION FOR THE REST OF THE SEASON FOR

JAMES NEILL AND THE NEILL COMPANY

THE OLDEST, BEST AND BEST KNOWN STOCK COMPANY IN AMERICA.

Address, EDWIN H. NEILL, Seattle Theatre, Seattle, Wash.

Blanche Bates has one kind of trouble which she would like to get rid of. Somehow the impression has got out that she does not appear at the Sunday night performances. This, of course, is foolish. Miss Bates has no understudy. Should she be unable to play, the performances would be discontinued. All the prominent Chicagoans drawn here by the Fair visit Miss Bates' play.

Sam Schubert is in town, and it appears that Fantana is not to be the opening piece for the new Garrick on Chestnut street. De Wolf Hopper in Wang is the probable initial offering. The last week in November is now believed to be the opening date. While Wang with a new prima donna is not to be overlooked after its long absence from the city, yet it may be said that almost anything even acceptably fair will do for an opening of an exclusive theatre in the heart of town.

William Cameron and wife, Georgia Cameron, put in a fine week in a social way during The Forbidden Land presentation. Mrs. Cameron "did" the Fair as thoroughly as any professional who ever came to town. It tanspires that the company lost a featured member on their way here from Louisville, and at the last minute Buster Cameron had to be substituted. He made his debut at the Sunday night opening and did well, as befits a Boston bred terrier. His assumption of the part of Deutoronomy on short notice was a sort of canine revelation. (See the joke—Deuteronomy—Revelation, yes?)

General Lew Wallace is expected here to view his play and fraternize with the Tribe of Ben Hur, whom his play brought into being.

There is still much talk about a new theatre on Grand Avenue. The centre of the theatre-going population is steadily moving west. The demand of the greater part of this public is for a quicker means to and from their amusement places. To go to a Grand Avenue theatre means the saving of at least ninety minutes in an evening's entertainment, and this must eventually be met. There's big money in it for him or them who seize this opportunity. Besides, the demand of studio room for musicians, painters and other artists is constantly becoming more urgent. A combination of theatre and studios is the thing wanted.

J. A. NORTON.

PHILADELPHIA.

Trouble at the Garrick—Henrietta Crosman, Viola Allen, and Fritzi Scheff.

(Special to The Mirror.)

PHILADELPHIA, Oct. 17.

There is trouble brewing at the Garrick Theatre, and application has been made to the court to appoint a receiver. Edward T. Davis, the confidential business manager for the late William Weightman, who erected and owned the theatre, secured the lease for Frank Hone, Jr., in 1901 for a term of ten years, and then formed a private co-partnership with him by contributing $1500 for a one-fifth interest in the business. Frank Hone, Jr., was to put up $13,500, which Davis claims he never added to the treasury. From October, 1901, when the theatre opened, until Feb. 27, 1904, Davis claims $45,294 was earned, yet his share of the profits, $9058, was withheld. The original lease to Hone was to have been assigned to the copartnership, but has not been, it is claimed. The court is asked to appoint a receiver to take charge of the business, to dissolve the partnership and enjoin Hone from attempting to dispose of any of the assets.

Fritzi Scheff in the Two Roses is in her second and final week at the Chestnut Street Opera House to large and brilliant audiences. Bertha Galland in Dorothy Vernon follows for two weeks.

The annual engagement of Henrietta Crosman at the Academy of Music attracts the society element. Sweet Kitty Bellairs opened here to-night for a two weeks' engagement. The advance sale for the term promises the largest receipts attracted by the noted star in the Quaker City.

Viola Allen in A Winter's Tale is in her second and last week to fair patronage. It is a noteworthy and artistic representation. Herbert Kelcey and Effie Shannon in Taps comes 24 for two weeks.

A Little of Everything, headed by Fay Templeton and Peter Dailey, crowded the Chestnut Street Theatre to-night. Lulu Glaser in A Madcap Princess comes Oct. 31. The Red Feather Nov. 14.

The County Chairman has made a genuine hit at the Garrick Theatre and is now in its second week to large business. Frances Ring, Maclyn Arbuckle, Willis P. Sweatnam, Rose Beaudet and Grace Fisher are prominent in the cast.

Little Johnny Jones, a musical comedy with George M. Cohan, Ethel Levey Cohan and a big company of specialty people, opened to-night at the Walnut Street Theatre to a large and well-pleased audience. The engagement is for two weeks and will be followed by Blanche Bates in The Resurrection.

The Girard Avenue Theatre has a sterling attraction this week in The Bonnie Brier Bush, headed by J. H. Stoddart, Irma La Pierre and Reuben Fox. Its first representation in this city at popular prices opened to a splendid patronage. The Beauty Doctor 24, Sherlock Holmes Oct. 31, Wm. Bramwell in Captain Barrington Nov. 7.

The Elinore Sisters in Mrs. Delancy of Newport hold the week at the Grand Opera House. Shadows of a Great City 24, The Volunteer Organist 31.

Beauty and the Beast has done well at the Park, being a good benefit card, this being its third and final week. Elsie Janis in The Fortune Teller comes Oct. 24, Florence Bindley in the Street Singer Oct. 31.

No Wedding Bells for Her is at the National this week, opening fair considering the many weeks this melodrama has been given in this city. Wedded and Parted 24.

Hart's New Theatre, Kensington, presents Her Marriage Vow for the week, with a good opening. The Stain of Guilt 24.

The Gaiety Theatre (late Star) remains closed.

The Flaming Arrow is at Blaney's, opening to a large patronage. Why Women Sin Oct. 24.

After Midnight, the attraction for the week at the People's Theatre, is a new production, with scenes laid in New York city. Spencer and Alborn have spared no expense in its production. Jack Webster and a large supporting company are doing full credit to an interesting story. More to Be Pitied Than Scorned next week.

Forepaugh's Theatre Stock company appeared this week in a Russian play, The Red Cafe, carefully staged and cast with the full strength of this capable organization. Business was large. Francesca Da Rimini 24.

Darcy and Speck's Stock company at the Standard appear this week in a play new to this city, The Fatal Scar, a phonograph and a camera producing the sensational plot and effects. It was well received by a fair house. A Great Temptation 24.

The Bijou Theatre, with the German Dramatic Stock company under Carl Saake, is doing splendidly. The Clemenceau Case and The Little Lover of the Hunter is the programme for the week.

Dumont's Minstrels, at their Eleventh Street Opera House, have two new funny burlesques, Wanny-Makers Café De Paris and Fritzy Chef and Two Rosas. They are playing to their usual large patronage.

Gilmore's Auditorium, under the new régime of the Auditorium Amusement company, incorporated, with Frank Migone resident manager, was to have opened to-day with Martell's Brigadiers, but for reasons best known to the incorporators the opening has been postponed until Oct. 24, and the attraction is undecided.

S. FERNBERGER.

WASHINGTON.

Army Night for Robert Edeson—The President Sees Yankee Consul.

(Special to The Mirror.)

WASHINGTON, Oct. 17.

Robert Edeson opened his engagement to-night at the new National Theatre in Ransom's Folly to a large and distinguished gathering. The occasion was designated as Army Night, and the theatre was profusely decorated with flags and bunting. Among the notables in attendance with parties were: General of the Army Chaffee, Secretary of the Navy Morton, Colonel W. M. Wallace, commandant at Fort Myer; Colonel Clarence Edwards, Count Cassini and Colonel Rospopoff, of the Russian Embassy; Baron des Planches and Signor Riccardo Borghetti, of the Italian Embassy; M. Jusserand and Captain Furnier, of the French Legation; the Japanese Minister, Kogoro Takahira, Lieutenant-Colonel H. J. Foster, of the British Embassy; Count Frederick Hoyos, of the Austrian Legation, and Lieutenant-Colonel Altmira, of Mexico. Viola Allen in The Winter's Tale follows.

Lulu Glaser, in A Madcap Princess, made a successful appearance at the Columbia Theatre and won approval from a large audience that thoroughly enjoyed the musical setting of When Knighthood Was in Flower. The star charmed with the enthusiasm of her portrayal and the support, especially that of William Pruette, Bertram Wallace, Frank Reicher, Howard Chambers, Maude Ream Stover and Mary Conwell, in the principal leading roles, were thoroughly praised. The opera was handsomely staged. Blanche Walsh in Resurrection is next week's attraction.

Musical comedy is the offering at the Lafayette Square Opera House, and the Errand Boy, with comical Billy B. Van, is the clever and entertaining vehicle. A large audience is appreciative. The company includes Rose Beaumont, Florence Sweetman, Edith Hart, Florence Brooks, Clement Bevins, Charles Saxon, Abbott Davidson and Frank Evans. To be followed by Ninety and Nine.

At the Academy of Music The Fatal Wedding, with Gertrude Haynes and her Choir Celestial, has a successful opening. Leaders in this season's presentation, including Cora Quinten and Baby Kiefe, alternating as the Little Mother, are Nestor Lennon, Berton Churchill, Frank Montgomery, Vessie Farrell, and Julia Ralph. Next week's attraction, The White Tigress of Japan.

President and Mrs. Roosevelt entertained a box party of White House guests at the Columbia Theatre Friday night to witness Raymond Hitchcock in The Yankee Consul.

Marie B. Schrader has returned from her vacation and has renewed her attractive stage interviews in the dramatic pages of the Sunday theatrical edition of the *Post*. J. H. Stoddart, Charles Hawtrey, Louis Mann, and Raymond Hitchcock are the interesting personages in print.

Peter F. Dailey, before leaving here for the Boston engagement, while waiting at the station had stolen his alligator skin traveling satchel, containing many valuables. The thieves have been apprehended and most of the stolen property recovered.

Max Freeman, the stage-manager, was here during the past week rehearsing A Second Fiddle, with a view to strengthening in particulars where improvements were possible.

James H. Stoddart, the veteran actor, celebrated his seventy-seventh birthday in this city last Thursday. He received many kind remembrances from his associates. In his "Recollections of an Actor" Mr. Stoddart has written a stage history of his experience from a boy of sixteen to the present day.

JOHN T. WARDE.

PITTSBURGH.

New Popular Price House—Stock Company to be Transferred—Notes.

(Special to The Mirror.)

PITTSBURGH, Oct. 17.

The Harry Davis Stock company at the Avenue is seen in the farce-comedy, My Wife's Husbands, this week. Jane Kenmark and William Courtney play the two principal roles cleverly, while the balance of the company is satisfactorily cast. It is artistically mounted by Stage Director Huffman. Next week, Richard Mansfield's version of Dr. Jekyll and Mr. Hyde will be presented.

When Women Love is the Empire's offering this week and attracted a good audience to-night. A Girl of the Street for next week.

After another week of crowded houses the Duquesne Theatre opened to-night with a full house to see Paris by Night. The production is prettily staged, and the large company headed by Bert Leslie and Bob Dailey kept things moving lively. Charlie Grapewin in The Awakening of Mr. Pipp next week.

Joe Welch in The Peddler drew two very large audiences at the Bijou to-day and was warmly received. Next week's underline is Nellie McHenry in M'liss.

Liebler and Company's all-star cast in The Two Orphans opened for the week at the Nixon to-night, and will be followed next week by Cecelia Loftus in The Serio-Comic Governess.

This is the last week of the Pittsburgh Exposition, and Damrosch and his orchestra is the attraction in the Music Hall.

The opening of the Alvin, under the management of Harry Davis, has been deferred until Nov. 7, when the Harry Davis Stock company will be transferred from the Avenue to this house, and the new enterprise of the stock burlesque will be instituted at the Avenue on the same date. Most of the principal people have been engaged for the latter company, as follows: Dorothy Morton, prima donna; Nora Bayes, soubrette; Flossie Hope, leading dancer; Claudia Rogers, soubrette for chiefly boys' roles; Katheryn La Tour, comedienne; E. J. Rice, Charles Cady, and Bobby North, head comedians; Boyd Gilmore, light comedian; George Lask, stage director, and Sidney Riley, musical director. Weber and Fields' version of Whirl-I-Gig will be the first production.

Hyde and Behman's handsome new playhouse, the Gayety, is nearly completed and will be opened 31 with 'Way Down East. James E. Orr will represent the owners as manager. It will be a popular-priced playhouse, the prices to range from 25 cents to $1, and there will be three grades of seats on the first floor. Bargain priced matinees will be given Tuesdays, Thursdays and Saturdays. This new theatre is situated on the same block with the Alvin and Bijou.

The Rays will play a return engagement at the Duquesne Theatre, where they broke all previous records for popular-priced attendance week before last.

Fred Mackintosh, business-manager of the No. 1 company of When Women Love, left this city to-night after spending last week here in the interest of this play.

ALBERT S. L. HEWES.

BALTIMORE.

Herbert Kelcey and Effie Shannon—The Yankee Consul—Other Attractions—Concerts.

(Special to The Mirror.)

BALTIMORE, Oct. 17.

Raymond Hitchcock in the comic opera The Yankee Consul is at Ford's Grand Opera House this week. Among the members of the cast are Eva Davenport, Flora Zabelle, Rose Botti, Albert Parr and many others, including the chorus. Next week, The Earl of Pawtucket.

The Cowboy and the Lady is in Baltimore for the First time, at Chase's Theatre, in the hands of the DeWitt company of players. Mr. Haines plays Mr. Goodwin's role of Teddy. Miss Keim, Miss Lackaye and Miss Nash support Mr. Haines, and the others in the company are cast to give excellent effect to the story. Following it will be Why Smith Left Home.

At the Auditorium Al Leech and his Three Rosebuds appear in Girls Will Be Girls. Next week, Billy Van in The Errand Boy.

Herbert Kelcey and Effie Shannon are seen at the Academy in Taps. Sam C. Shubert, under whose management the stars are touring, has provided a supporting cast of unusual strength. Next attraction, Lulu Glaser.

Two Little Sailor Boys, in which a feat of life-saving is accomplished, following a thrilling dive, is presented at Blaney's. Thou Shalt Not Kill, 24.

Rachel Goldstein, a romantic play of Hebrew life, is given at the Holliday Street Theatre. The Fatal Wedding, 24.

Nina David will give her first concert in Baltimore at the Lyric on Saturday, 22.

An important event of the musical season will be the first concert by the Boston Symphony Orchestra Nov. 1. There will be five concerts this season, as usual. Wilhelm Gericke remains as director. The soloists will include: D'Albert, the pianist, and Ysaye, the violinist; Muriel Foster, a concert and oratorio singer of Europe, and Louise Homer, now well known as one of the successful opera singers at the Metropolitan Opera House, New York. The newcomer is Wilhy Hess, who is the concert master of the orchestra for the coming season. Mr. Gericke promises to bring out several novelties in his Baltimore concerts.

HAROLD RUTLEDGE.

CINCINNATI.

Mother Goose—Ward and Vokes—Stock Company Notes - Rehearsals.

(Special to The Mirror.)

CINCINNATI, Oct. 17.

Mother Goose arrived at the Grand to-night for a two weeks' stay. This is the first of these imported pantomimes to play in this city, and it seemed to be thoroughly enjoyed. Harry Kelly and Joe Cawthorne headed the list of funmakers.

A number of changes are announced to take place shortly in the Forepaugh company at Robinson's. Among those who will retire are Eleanor La Salle, Bessie Stevenson, Joseph Woodburn, Robert Ransom, and Devore Palmer. This week's bill is The Pride of Jennico, with Jack Farrell in James K. Hackett's former role. The attendance yesterday was very large.

The German company yesterday gave its first performance of Zapfenstreich, the original of Taps, as played by Herbert Kelcey and Effie Shannon. The company admirably preserved the original atmosphere of the piece and scored a striking success.

Ward and Vokes arrived at the Walnut yesterday for a week of the kind of entertainment best enjoyed by the patrons of that house. Prominent in the company are William West, Lucy Daly, Blanche West, Margaret Daly Vokes, Carrie Dunn, Lillian Lerner, Tony Williams, Lou Miller, Eddie Judge, and Charlie Howard.

The Wayward Son is a novelty at the Lyceum. It has pleased three good-sized audiences so far and seems in for a big week's business.

A Desperate Chance is at Heuck's.

The stage of the Grand was a busy place last week, for in addition to the advance rehearsals of the supernumeraries of Mother Goose, Ethel Barrymore held daily rehearsals of Sunday under the direction of William H. Seymour. The new play will have its first presentation at Rochester 20, and requires a much larger cast than does Cousin Kate.

H. A. SUTTON.

CUES.

Thomas Jefferson, who has succeeded his father in Rip Van Winkle, is making a tour of the far West and Pacific coast cities.

Charles A. Mason is starring in Fritz and Snitz on the Pacific coast.

Helen Grantley began her starring tour in Her Lord and Master in Elizabeth, N. J., Oct. 13.

William F. Hamilton, a scenic artist, of New York, secured a divorce from his wife Oct. 14.

Alexander Hester Maazel, an opera singer of St. Petersburg, became insane Oct. 14 in New York and was taken to a hospital.

Marjorie Walton, the understudy for Ida Renee, sang her part Oct. 14.

Jean Dulac, of the French company, saw Otis Skinner Oct. 14 in the part he created in Paris in the original production.

Henry J. Hadfield, who played Captain Dobbin in Becky Sharp at the Manhattan Theatre, has been engaged by Charles Hawtrey to play the Messenger in his revival of A Message from Mars at the Princess Theatre this week. Wilfrid North, who originated the role of Dobbin in Becky Sharp, has resumed it.

Heinrich Conried announces that he will do everything possible this season to prevent tickets for the grand opera at the Metropolitan from falling into the hands of the speculators.

Forrester and Mittenthal expect to produce Theodore Kremer's newest play, The Vacant Chair, in Wilkesbarre, Pa., Nov. 5.

De Wolf Hopper expressed himself as delighted with the management and courteous attendants behind the scenes at the Post Theatre, in Battle Creek, Mich., which he played for the first time last week. Its design, location of dressing-rooms and general conveniences he considered unsurpassed.

Edgar J. MacGregor, stage manager of the Lyceum Theatre, and Florence Worden, recently a member of E. H. Sothern's company, will be married in St. Patrick's Cathedral on Oct. 23.

The English press has laid stress on the fact that Eleanor Robson was born in that country. "That is true, of course," says Miss Robson, "but I am an American just the same. My home is there and I shall be very glad when the time comes for me to return. Everybody here has been as kind to me as possible and I appreciate it all, but I don't forget that America was kind to me first."

The Message of Mars company, numbering fourteen, arrived from London Oct. 14.

Charles Richman has it in his contract with the Shuberts that he shall be starred next season.

Fannie and Baby Abbott retired from No Wedding Bells for Her on Saturday to commence rehearsals for The Vacant Chair.

Jane Corcoran, as Pretty Peggy, was given nearly a full page for her picture in the Denver *Post* for Oct. 9.

Creston Clarke will begin his starring tour in the Mansfield form of Monsieur Beaucaire, in Albany on Election Day.

Foxy Grandpa will close his season at Richmond on Oct. 29. Mr. Hart, Carrie Le Mar and the company return to New York and begin their new play, The Country Boy, which is under W. A. Brady's management.

The Best Literary Features

The Best Illustrations

The Best Holiday Cover

Will be found in the

Christmas Dramatic Mirror

EVERYBODY will have a copy because it will contain the regular issue of the week it is published.

EVERYBODY will buy a copy because it will be sold for 10c., the regular price.

EVERYBODY should arrange for an advertisement or portrait because the regular prices will prevail, both on advertisements and cuts, and no better theatrical medium exists in America.

The 1904 Christmas Mirror

Will be published in December. The cover will be executed in an attractive color design. Those who apply first will secure the best locations for their announcements. Write us at once.

ADVERTISING RATES

(Companies, Theatres, or any Theatrical Business.)

One page	$150
One-half page	80
One-quarter page	45
One-eighth page	23

Smaller spaces at our regular rates,

PROFESSIONAL CARDS

(A personal individual card.)

100 lines	$15.00
75 "	11.25
50 "	7.50
25 "	3.75

Smaller spaces at our regular card rates.

ILLUSTRATIONS

Made by the best half-tone process from a single photograph.

Column cut	$10
Double column cut	25
Half page cut	50
Full page cut	90

A combination cut from five to fifteen different photographs, combined on one plate, occupying a full page, $150.00

Publication Office,

121 West 42d Street, New York City.

WANTED

To lease, Opera House or Theatre. City not less than twenty thousand. Answer

MATT GRAU'S AGENCY, 1370 Broadway.

PARTNER WANTED in well known Theatrical office. Established ten years, $1000 required, references, investigate. Address "ESTABLISHED," MIRROR Office.

Large handsomely furnished rooms, private baths also small rooms. Breakfast optional.

116 W. 49th St.

CARRIE LEE STOYLE

MRS. CHALMERS

Supporting Sam Bernard in Charles Frohman's

GIRL FROM KAY'S.

AT THE THEATRES

To be reviewed next week:

ROMEO AND JULIET.....Knickerbocker.
GERMAN REPERTOIRE.....Irving Place.
FRENCH REPERTOIRE.....American.
HIGGLEDY-PIGGLEDY.....Weber Music Hall.
THE FACTORY GIRL.....New Star.

New Amsterdam—The Sorceress.

Play in five acts by Victorien Sardou, translated by Louis N. Parker. Produced Oct. 10.

Cardinal Ximenes	Frederick Perry
Don Enriquez de Palacois	Guy Standing
Lopez de Padilla	George Riddell
Cardenos	L. Rogers Lytton
Cleofas	Fuller Mellish
Oliviera	H. Ogden Crane
Ramiro	Orme Caldara
Fray Eugenio Calabazas	H. L. Forbes
Fray Teofilo Ibarra	R. C. Morse
Fray Miquel Molina	F. M. Wilder
Fray Hernando Albornos	E. J. Glendinning
Farez	William Balfour
D'Aquilar	Laurence Eddinger
Gil Andres	John W. Thompson
Don Ambrosio	C. H. Ogden
Rioubos	George Lane
Velasco	Walter Henry
Christobal	W. Raulton
A Goatherd	Edgar Allan Woolf
Gines	William Marston
Arias	Henry Forbes
Zoraya	Mrs. Patrick Campbell
Afrida	Alice Butler
Manuela	Gertrude Coghlan
Fatoum	Margaret Bourne
Aisha	Mildred Beverly
Joana	Martha Waldron
Zaquir	Katherine Raynore
Dona Rufina	Florence Gelbart
Dona Syrena	Sara Leigh
Dona Serafina	Guilia Strakosch
Dona Fabia	Edna Larkin
A Peasant Woman	Eugenia Flagg

The Sorceress, a five-act play by Victorien Sardou, written for Sarah Bernhardt and presented by her with much success in Paris, was acted for the first time in New York last Monday night at the New Amsterdam Theatre by Mrs. Patrick Campbell and her supporting company. The audience was large and fashionable, and there was, of course, a great deal of the customary first night enthusiasm. Beneath the fictitious display of delight there was also much genuine interest in the production, and to those who relish the externals of the drama and of the dramatic art the evening brought, doubtless, a full measure of joy.

In The Sorceress, M. Sardou opens again for the amusement of the spectators his wonderful bag of tricks. All the old familiar stock in trade is exhibited—the best stock, by the way, possessed by any man in melodramatic traffic—and now and again the conjuror brings forth a new piece of apparatus to momentarily thrill and entertain the onlookers. The Sorceress is no more human, real and sincere than are the other well-known Sardou plays—and it is no less striking, theatrically, than is the best of them. The auditor carries away no fresh emotion in his heart; but in his eye remains a vision of new and splendid pictures, and his mind is alert with memories of quick, decisive movement and swift following situations. The Sorceress is a capital drama of its kind—a kind that is ever popular with the mass of playgoers.

The scenes of the play are laid in and near Toledo, in 1507. The place and the period offer exactly the material that Sardou loves to work with. Splendid Moorish architecture, and in contrast the massive architecture of the Spaniard, supply him with the pictorial background. The costumes of the time, most rich and gorgeous, afford opportunity for wonderful display of color. And beyond all, the turmoil of the Inquisition makes possible a plot into which all the romantic and tragic Sardou motives are woven.

The Moors that remained in Spain after their King, Boabdil, had been driven from the throne, were compelled to profess the Catholic religion to avoid being suspected of treason. So bitter was the Spanish law that a Moor who loved a Christian was in danger of death. And the Moors, being far advanced over the Spanish priests in science, were not infrequently accused of practicing witchcraft. Given these materials and the Sardou method of playbuilding the most unimaginative playgoer may readily guess the character, if not actually the plot, of The Sorceress.

In the first act, which takes place on the heights overlooking the Tagus, Don Enriquez de Palacois, captain of the city archers, encounters by chance, and instantly becomes enamoured of Zoraya, a beautiful and rich Moorish woman, who is suspected of sorcery because she has effected cures by means of mesmerism and the use of simple medicines. The second act, in the interior of Zoraya's house finds Don Enriquez completely enslaved by love for Zoraya, and nightly risking his life in order to be with her. In the third act, the scene of which is the patio of the palace of the Governor of Toledo, Don Enriquez becomes unwillingly, but for State reasons necessarily, the husband of the Governor's daughter, Joana. Zoraya, learning of the marriage, gains admittance to the bride's chamber and places the girl in a hypnotic sleep from which she alone can arouse her. Meeting Don Enriquez while leaving the house she reawakens his passion for her, and in the midst of an amorous interview they are discovered by Cardenos, an agent of the Inquisition. To escape the consequences of the discovery Don Enriquez kills Cardenos, and starts with Zoraya to fly from Toledo. The outcries of Cardenos have been heard, however, and the two are captured.

The fourth act—the strong dramatic act of the play—brings the hero and heroine before the terrible tribunal of the Inquisition. Zoraya protests her innocence of witchcraft until it is revealed to her that if she is found guilty Don Enriquez will be judged a victim to her sorcery and will be freed. Therefore, to accomplish her lover's release, she confesses that the charge of witchcraft is true, and she is condemned to the stake.

The scene of the fifth act is a public square before the Cathedral of Toledo, where preparations are making for the execution of Zoraya. She is brought in, and to the horror of Don Enriquez—who has learned the reason for her confession—is about to be burned at the stake, when the Governor offers pardon to her if she will break the spell over his daughter, Joana. Zoraya awakens the girl and receives pardon, but as she and Don Enriquez start away from the square they are attacked by the populace—now convinced that Zoraya is a sorceress—and in order to checkmate the mob they both drink poison and perish together.

The play was mounted in splendid fashion, and all of the five settings, by Ernest Gros, were strikingly beautiful. The stage management of William Seymour was admirable in every respect, and the incidental music, by Gustave Saenger, was appropriate and pleasing.

Mrs. Campbell's impersonation of Zoraya was notable chiefly because of the fact that in the character she departed from the style of her earlier work in America and revealed new talents of interest and worth. She was at all times graceful and vibrant with emotion, and in the stronger scenes—particularly in the fourth act—she roused the audience to enthusiasm by her intensity of grief, rage and despair. The emotional quality of her performance was at times tempered by intellectuality, and while, in the great outbursts of passion, this detracted somewhat from the effectiveness of the moment, it rendered the impersonation in its entirety the more forceful and impressive.

Guy Standing, as Don Enriquez, was handsome in appearance, graceful in bearing and intelligent in his reading of the lines; but he was not temperamentally quite the lover of Zoraya.

Frederick Perry gave a superb portrayal of Cardinal Ximenes, the Grand Inquisitor. The actor revealed splendidly in manner, speech and gesture the cruelty and craftiness of the man, and of the many figures in the play the Cardinal stands out in the memory in the boldest relief. Fuller Mellish, as Cleofas—the one comedy character in the play—acted with fine, ripe humor. Other men in the cast whose portrayals demand especial commendation were L. Rogers Lytton as Cardenos, George Riddell as Padilla, the Governor, and Edgar Allan Woolf as a Goatherd. Alice Butler, as Afrida, a demented old peasant woman, gave a forcible and haunting impersonation, and Gertrude Coghlan did a capital bit of emotional work as Manuela, a peasant girl who is forced to bear false witness against Zoraya. The minor roles were all capably played.

Lyric—The Harvester.

Drama in five acts, adapted from the French of Jean Richepin, by Charles M. Skinner. Produced Oct. 10:

The Harvester	Otis Skinner
Francois	J. M. Colville
The Seigneur	George Clarke
Tony	Walter Lewis
Thomas	Ben T. Ringgold
Martin	Russell Crauford
Simon	Daniel Pennell
Gustave	John Boylan
Toinette	Lizzie Hudson Collier
Aline	Maud Durbin
Catherine	Marion Abbott

The appearance of Otis Skinner and his company in The Harvester—a play new to America, but of wide popularity abroad—attracted a large and deeply interested audience to the Lyric Theatre last Monday night.

The drama, by Jean Richepin, is called, in the original French version, Le Chemineau, and it was first acted in Paris in 1897. The next year Beerbohm Tree presented in England an adaptation of it, made by Louis N. Parker, which bore the title of Ragged Robin. The present version, by Charles M. Skinner, is fairly true to the original, save for the fact that the scene is changed from rural France to the French Canada of half a century ago. The necessity for the change of locality is not obvious, but at any rate it is a harmless alteration. The story is attractive set in any environment. The one complaint that may be justly lodged against the adapter, is that he has been sadly careless in his literary style. At one moment the characters employ the stilted English of Dr. Johnson, and at the next they come almost within hailing distance of George Ade. This fault is the more censurable because it might so easily have been avoided.

The character of the Harvester—he bears no other name in the play—is one that appeals to the heart and to the emotions, and that must awaken the spirit of careless freedom in the minds of the most unimaginative and sedate. He is a hearty, robust, picturesque vagabond, who rejoices in being under the spell of the wandering foot. He comes to the village of Dominique and there sets to work in the wheat fields of the Seigneur Pierre. He is the most skillful reaper in the fields, and he heartens his comrades in their work with his cheery songs. Also he wins the love of Toinette, a farm girl, and she gives herself completely to him. Presently she speaks to him of the future, urging him to obtain a bit of land and settle down. The suggestion breaks the spell of his love for her, and, burning with the old passion for the road, he abandons her and sets off gaily and care free on fresh wanderings.

The girl Toinette, to hide her disgrace, marries Francois, a stolid farm laborer, and when the child is born there is no suspicion on the part of anyone save keen old Pierre. Eighteen years elapse, and in the second act the child, Tony, has grown to be a handsome youth, who makes bold to love Pierre's pretty daughter, Aline; Francois has been stricken with paralysis and is a helpless invalid, and Toinette is a buxom matron whose life is given up to care of her husband and thought for the welfare of her son. Old Pierre, angered at the presumption of Tony in loving his daughter, reveals the truth of the lad's parentage to Francois. The invalid rises from his chair to avenge the insult to his wife, and by the effort brings on a second stroke of his malady which deprives him of almost all of his little strength.

Now comes the Harvester again to Dominique. He has wandered long and far, and his hair and beard are dashed with gray—but his spirit is as light as twenty years before. He learns of the existence of Tony, and in a great wave of the joy of fatherhood he desires to claim him as his son. Toinette, however, forbids the declaration for the sake of the boy and the man who still believes himself to be the father. And to the irresponsible wanderer there comes for the first time some sense of duty—and some remorse for the duties that he has left undone. So he meets his son as might a genial stranger, and sets himself to work to right, as far as possible, the wrong that he has done, by bringing peace and happiness to Toinette, Francois and Tony. He puts new life and spirit into the boy; he lends a hand in the bread-winning for the family, and finally, by working upon the superstitions of old Pierre, he compels him to consent to the marriage of Tony and Aline. Then, having accomplished these things, and having received the blessing of the dying Francois, he slips away, on a Christmas Eve, mad again with the lust for the road and fearful of staying longer lest the comfort of Toinette's fire-side shall make him captive forever.

The scenes are, successively, the harvest fields near Dominique; the interior of the cottage of Francois; the exterior of the village tavern; the orchard and door-yard of Pierre's house, and again the cottage interior. All of the settings, which were painted by Walter Burridge, are very attractive. Particularly rich in color and atmosphere are the first setting, showing the yellow fields, and the fourth setting, showing the fruit trees gay with the blossoms and foliage of early Spring.

As the Harvester, Mr. Skinner had surely a role after his own heart. His delight in the character was manifest from the outset, and he gave an impersonation that, beyond all its excellent technical qualities, was thoroughly delightful because of its wholesouled sincerity. A more vigorous, alert, dominating and attractive characterization is rarely to be seen. In looks, manner, spirit and feeling Mr. Skinner was ideal, and in the scene wherein he meets his son and hides the deep emotions of the parent-heart with the light gaiety of the vagabond, he accomplished a piece of acting that came very near to greatness.

J. M. Colville, as Francois, bore out the promise of an exceedingly good make-up by acting with fine skill and intelligence. The picture he presented of the slowly dying paralytic was realistic almost to the point of horror. George Clarke as Pierre, the Seigneur, was effective, though at times a trifle too melodramatic. Walter Lewis as Tony played with sincerity and boyish spirit, and the other men in the cast were equal to their roles.

Lizzie Hudson Collier was an earnest, appealing Toinette. Except for the fact that she did not make sufficient change in her facial make-up to indicate the ravages of eighteen years of time, her impersonation was admirable. Maud Durbin was a pretty and girlish Aline, and Marion Abbott—always above reproach—made the most of the small role of Catherine.

Garrick—Joseph Entangled.

Comedy in three acts by Henry Arthur Jones. Produced Oct. 10.

Sir Joseph Lacy	Henry Miller
Hardolph Mayne	John Glendinning
Harry Tavender	Frederick Tiden
Gerald Fanmere	J. Hartley Manners
Jermyn Pyecroft	Stanley Dark
Professor Tofield	Walter Allen
Knapman	Frederick Tyler
Staddon	Bertram Harrison
Footman	Frank Willard
Lady Verona Mayne	Hilda Spong
Lady Joyce Fanmere	Grace Heyer
Mrs. Harry Tavender	Laura Hope Crews
Mrs. Knapman	Maggie Holloway Fisher

The production of Joseph Entangled last Monday at the Garrick Theatre was doubly interesting, because it showed an author veiling his former too preachy preachments in deftly woven comedy, and an actor securing favor by emerging from the too strenuous of an impossible Armand to the naturalness of a character truly drawn to English speaking life. Both Henrys have not been too welcome in their later associations. The present play, while not a wonder working success in London, was cordially received at the Garrick, a reception largely due to the most excellent playing of the minor parts

From the author of such pedagogic plays as Saints and Sinners, The Liars, The Masqueraders, The Middleman, Michael and His Lost Angel, and others from his fast dripping pen, one would expect a grain of salting moral to better bring out the lesson he would not write without. This is found in the present deduction for scandalmongers, which is fortunately not made so prominent as to spoil the dainty dish. Mr. James once said to playwrights: "Paint the truth of life, not the facts." This he has done so well that Joseph Entangled delights by its wide humanity. Though marred in spots and by the faults of the last act, it is worthy to be classed among the true comedies and on the same shelf as She Stoops to Conquer and The School for Scandal.

The story of the play is aptly given in its title. Sir Joseph Lacy is entangled in a scandal through no fault of himself or the lady. The first act is at night in the morning room of Hardolph Mayne's town house, and uniquely opened by the end of a servant's supper. The family is in the country for the summer, but the wife unexpectedly returns to town and, naturally, decides to pass the night in her own house. She has just been ushered to her room by the maid when Sir Joseph is admitted by the man, who does not know my lady has arrived. Being an old friend of the family, he is put up for the night by the old man servant. Here starts the situation and in a method delightfully natural, as stage situations go, and begins that interest of the audience without which no successful play is possible.

To their mutual surprise and that of the servants they meet the next morning, and it is natural they should breakfast together. While they are chatting about the old times when they were engaged, a gossipy pair, Harry Tavender and his wife, enter. The more the compromising situation is explained, the more suspicious it looks. Though the new arrivals promise to say not a word, it is too much against their clearly drawn characters to keep silent. Then, too, they are seen departing by a gossipy old lady across the street whom we never see, but whose tongue helps work the troubles which come fast and furiously.

In the second act the old uncle comes to disown his erring nephew and club friends try to stand by Joseph for a fault he never committed.

The last act opens with the husband questioning the servants, who try to shield their innocent mistress. The Entangled Joseph comes to help the lady he really loves, and only makes matters worse. The husband starts for his lawyer, but stops to listen behind a curtain, as you would expect of a husband who would question the servants and insult his wife. He hears enough of the scene between the innocent ones to make him return, humbled, and the hand of the lady he loves is placed in that of the husband by the innocent lover, who is to nobly leave England for life, exiled from a love he never had. The emotion of this act is a distinct disappointment coming from the author of the strong emotional third act of Mrs. Dane's Defence.

In the part of Sir Joseph Henry Miller was too handicapped by the habit of former melodramatic roles and by Henry Miller. He played the eating scene in a way to make one regret John Drew. In the emotional work it was Henry Miller, and Henry Miller only, with the usual insincerity of the actor who listens to the tunes his voice is playing because he has been told it is sweet. When he should be sincere he never convinces. Hilda Spong was delightful in the comedy scenes, and looked a dainty picture, but when emotion is needed she begins to act, and only makes one sympathize for the pin that has dropped between her contorting shoulders. The minor parts were so strongly and delightfully characterized by author and actors that one regretted the major roles were not proportionately well played. Frederick Tiden as the limp clubman was delightful. The worldly Pyecroft, as portrayed by Stanley Dark, was more clearly cut in finely delineated characteristics than in enunciation. Walter Allen received enthusiastic applause for his clever delineation of a Professor of too moral a philosophy. John Glendinning was good in a difficult and sympathyless part. Frederick Tyler and Maggie Holloway Fisher gave most excellent accounts of art and training in a well played pair of servants. Laura Hope Crews was the too gossipy lady to the life, and J. Hartley Manners did fairly good work. Grace Heyer was as charming as ever in an unimportant part.

Great credit for the production must be given the stage-management, which gave us that highest art which conceals art, and the scenic artist who built from the designs of Robert T. McKee, and so solidly it seemed burglar proof.

Wallack's—The Sho-Gun.

Comic Opera in two acts. Book by George Ade; music by Gustave Luders. Produced Oct. 10.

William Henry Spangle	Charles E. Evans
His Excellency Flai-Hai	Edward B. Martindell
General Kee-Otori	David Torrence
Hanki-Pank	Thomas C. Leary
Tee-To Komura	William C. Weedon
Beverly Dasher	Henry Taylor
O-Hung	George Ollerenshaw
Wi-Ju	Arthur O'Bryan
Sha-Man	E. P. Parsons
Omee-Omi	Georgia Caine
Princess Hunni-Bun	Christie MacDonald
The Dowager Hi Falott	Carrie E. Perkins
Moo-Zoo May	Grace King
Kee-Zi	Loris Scarsdale
Ju-Ju	Myra Davis
Yung-Fun	Olga Fredericks
Tiki-Too	Marie Christie
Tah-Tah	Cora Spicer
Nanni-Fan	Georgena Leary

Wallack's Theatre was filled to overflowing on Monday evening last with a typical New York audience, when The Sho-Gun, George Ade's newest comic opera, set to music by Gustave Luders, was shown for the first time in New York, under the direction of Henry W. Savage, who "discovered" Mr. Ade—for which he deserves the grateful thanks of the American people. Mr. Savage has given The Sho-Gun a most elaborate production, and almost every device known to the stage manager is used to set it before the public in an attractive manner.

While Mr. Ade classes his work as a Korean comic opera, he has laid the scenes on an imaginary island called Ka-Choo, supposed to be in the sea of Japan between Japan and Korea. Giving full play to his whimsical fancy, the author has invented manners and customs for the people of Ka-Choo, in order that the invasion of an American hustler, who is introducing his own brand of chewing gum to the farthest corners of the earth, may come in and upset the old traditions and cause a general condition of topsy-turvydom. Things are running along quite smoothly in Ka-Choo when William Henry Spangle, the boomer of the Goo-Goo gum, arrives. As the Sho-Gun, who is the ruler of the island, is taking a short vacation, Spangle takes advantage of his absence and reorganizes the government on the American plan. He engages Hanki-Pank, the official astrologer, as his counsel and by instructing him in the little tricks of American law, he gets himself out of all difficulties, and winds up by making himself the Sho-Gun by paying the real Sho-Gun a few dollars to abdicate. Spangle falls in love with a pretty half-grass widow, which gives an excuse for a very funny marriage ceremony. In a note in the programme Mr. Ade explains that "The Sho-Gun is an indirect treatise on the worship of titles, the formation of trusts, the potency of the American 'pull,' the Yankee commercial invasion, legal manœuvering, advertising enterprise, and other topics of timely interest." This describes the piece thoroughly, the subjects mentioned being treated in the breezy, humorous way characteristic of Mr. Ade.

The opera is mildly amusing all the way through, and as the action is frequently interrupted to allow for the introduction of many tuneful melodies written in Mr. Luders' best vein, the whole makes up a decidedly pleasing entertainment. The audience was appreciative, but only once during the evening did it give way to genuine enthusiasm. This happened when in appreciation of the song "The Games We Used to Play," in which Charles E. Evans, assisted by Grace King and a lively section of the chorus, danced in a way that called for encores that could not be denied.

Mr. Evans was welcomed cordially and scored a hit as the Yankee from Iowa. He used the same tricks that made him an amusing figure in A Parlor Match, and they were decidedly effective. The part could have been better played in some ways, but Mr. Evans made up for other deficiencies by his dancing and grotesque work in the song mentioned. Georgia Caine sang well and acted prettily as Omee-Omi. Christie MacDonald was "cute" and alluring as Hunni-Hun, and she and William C. Weedon scored a hit in their duet, "The Honeymoon Will Last," in which much effective business was used. Thomas C. Leary as Hanki-Pank was quite amusing at times in the low comedy part of the astrologer-lawyer. Grace King, a clever soubrette, made a pleasing impression as Moo-Zoo May. Edward B. Martindell as the Sho-Gun, David Torrence as a grandee, and Carrie Perkins as a dowager did excellent work. Henry Taylor sang a march song in the last act with much dash.

The piece was produced under the direction of George F. Marion, who deserves credit for a series of stage pictures, groupings, drills and dances that are remarkably pleasing.

Mr. Luders' music is catchy and ear-tickling. The special hits, aside from those already mentioned, were the "Hiko Chorus," "Flutter Little Bird," "Soldiers' Chorus" and "Little Moo-Zoo May." The scenery by Walter Burridge was picturesque and the costumes and accessories were well designed to please.

American—French Repertoire.

Since 1867 there have been a number of efforts to give New York a permanent French company playing in French. The field is most tempting, as here is not only a very large resident French colony, but also because there are hundreds of thousands who understand the language of courts. The representative plays of other lands are done here in their native tongues by clever artists, imported for the purpose. If we are not to have a permanent French theatre, it is to be hoped that the experiment of this enterprising manager, F. Cazelles, who has made the metropolis a half-way station between Paris and New Orleans, will receive such hearty support he will give us the benefit of seeing his plays and players every year.

Every member of the profession who takes his work seriously should not miss this opportunity of studying the methods of a representative stock company who come from the artistic republic. In the matter of production the French might study those made on Broadway with much profit. In stage-management, accuracy of detail or richness of mounting the present company does not equal our methods. For instance, if their first melodrama had been put on by a representative American stock company there would have been quick changes of scenery and such an arrangement of scenes in part and whole stage that the audience would not have been compelled to wait until midnight for the last curtain.

One of our leading artists has announced his determination this season to subordinate scenery to the play. The French always do this, sometimes to such an extent that the picture is marred by the discord between polished lines and shabby frame. One should not visit the American to see settings, but the play, which, as has been remarked before, "is the thing," and methods of presentation differing widely from our own. Such can only broaden the artist. Our actors will see swords used in such a way that the killing of a score by one seems natural. They will have dialogue rendered with such vivacity and charm, such play of expression and quaintness of inflections, that even the longest descriptive portions are a delight and not quicksands that swallow all interest, as is too often the case with the Anglo-Saxon. They will not see the mugging and facial contortions of the fakir who cannot read a droll line with intelligence. The drama comes out clearly and one forgets the inadequate package. And such expressive hands! They illumine the text like flashes of lightning. Such elocution, its melody and charm of myriad inflections linger in the memory like favorite melodies of childhood.

The audiences that have greeted the French company have been typically French and cultured American, and most enthusiastic in their welcomes for the widely ranging gamut of plays. The first night the French Consul-General and Admiral Rivet occupied decorated boxes, and Mayor McClellan was present, but no American actors have been seen. It is probably because those intelligent enough to appreciate this rare opportunity have been appreciated by the watchful managers and secured to benefit other productions by their work.

The first play given was the old-fashioned swashbuckler melodrama, Le Bossu (The Hunchback), by Anicet Bourgois and Paul Feval. It was first done in France at the Porte St. Martin Theatre in Paris, Sept. 8, 1862; in England at the Royal Pavilion Theatre, April 6, 1863, and called The Duke's Bequest; at the Theatre Royal in Manchester the same day and called Blanche of Nevers; or, I Am Here; in New York at the Old Bowery as The Duke's Device (or Motto), and at the New Bowery the same day, June 1, 1863, as The Duke's Signal. It is published under the title of The Duke's Daughter.

This melodrama is a part of our stage history as well as that of France, and such great actors have played La Gardiere as A. C. Boniface (1863), William Wheatley (1863), E. L. Davenport (1870), Charles Fechter (1870), Lawrence Barrett (1870), Edwin F. Thorne (1878), Charles Coglan (1883). With such a record the earnest student can not afford to miss either this or some other of the classics now being done by the Caulles company. Jean Dulac, while not great, and disappointing in disguise because of over acting, is a worthy successor of the Kings of Tragedy who delighted our parents as the hero of The Hunchback. The play would not be produced now by even the most illiterate producers of episodic melodrama, its faults of construction are too great. M. Dorban delighted as a comedian, and Mme. Renot gave us the first of her wonderful readings in that superb elocution. The other women only proved that the American girl leads the world, for, contrasted with any of a thousand of our girls now playing, they seemed dead and utterly without charm, afflicted with the dry rot of the modern natural school of reading, which we lament because it ends in lifelessness.

Michel and Labiche's Le Chapeau de Paille d'Italie, which has been played in this country during the last quarter of a century under a number of names, from The Leghorn Hat to W. S. Gilbert's adaptation as The Wedding March, was the second selection of the French company. It is one of those farces that speeds like a racing automobile, with popping dialogue accompaniment. It is an excellent study for our actors who play farce, but none were there to benefit. M. Maury was excellent as the bewildered bridegroom. MM. Dorban and Desplas added many to the comedy laurels they won in Le Bossu. The less said truthfully about the rest of the ladies, the more courteous the truth teller.

Stage management was responsible for many of the discords of the jingling little piece. For instance, two forlorn extra ladies should not have been allowed to walk on a metropolitan stage to represent the crowd of a reception and that of a street, only to stand awkwardly about like homesick exiles lost from an orphan asylum. Many exits were poorly done, and fancy acrobatic steps allowed which mar even the most rollicking of farces. Tradition of this piece allows talking to the public direct in soliloquy and aside. Modern art has better methods.

Molière's classic comedy, Tartuffe, was the selection for last Saturday night, and was given in strict accordance with all the academic traditions of the French stage. A large audience of the cultured of both Republics attended and laughed at the master whose wit never grows

cold or his genius seems less marvelous. The one set used was so shabby it seemed like finding a crown jewel wrapped in the soiled and ragged rags of a beggar.

M. Perrin gave an excellent portrayal of the famous hypocrite. His facial expression was finely indicative and his diction superb, but we have seen far better characterization as regards the whole body, especially the walk. Mlle. Milliares appeared in New York for the first time as Elmire. Her work in the fourth act was most excellent and her reading a delight. M. Dorban was at times all Orgon called for, but Mme. Renat carried off honors by her marvelous diction and elocution. It is a delight that is becoming too rare in American plays to hear such reading as characterized the whole evening. Clear cut and crisp, every word could be heard throughout a house much larger than the company usually plays in. In France they are not accustomed to such artistic theatres as are considered a matter of course even in our smaller cities. The straight-line style of old stage business prevailed. It was like looking at an etching by an old master, such as Hogarth. The soul of the drawing stands out clear cut to the dullest eye. We have lost much in what we have gained in other ways.

Mr. Cazelles has deemed it wise to change the programme announced and will give Victor Hugo's Ruy Blas, instead of La Tour de Nesle, on Wednesday night, and Meilhac and Halevy's La Boule on Saturday night. Other changes more in accord with metropolitan demands will be made.

Berkeley Lyceum—Henry E. Dixey.

Henry E. Dixey took possession of the Berkeley Lyceum—the house of many adventures—last Tuesday night and there presented before a fashionable audience a vaudeville entertainment of the sort that has long been popular on the Continent, but that is commonly regarded as too artistic and refined for the American public. The enterprise was bravely launched and gave promise of success, but on Thursday a complication with the management of the house arose and the Dixey season ended abruptly. The details of the closing will be found in another column.

The entertainment provided by Mr. Dixey and his associates was of wide variety in character as well as in quality. The orchestra was uncommonly bad and some of the "turns" were uncommonly good. At the outset a cheery-faced girl, in the costume of a page, put the spectators in good humor by a clever little speech of welcome cleverly spoken. Then came Clivette, The Man in Black—that wonderful fellow of magic and "shadowgraphs," whose work is well known and much admired. Next was "some singing"—and fine singing, too—by Madame Annette Packbiers. Then there came "some acting." Mr. Dixey, ably assisted by Marie Nordstrom, presented the sketch David Garrick on The Art of Acting, which is familiar to vaudeville patrons; and later he, with Frank Aitken, presented Clay M. Greene's little play, Over a Welsh Rarebit, that was done by Mr. Dixey at the Garrick Theatre last year. The other dramatic item on the bill was a one-act play by Russ Whytal entitled Agatha Dene, which was played by Mr. Whytal, Viola Fortescue, Marjory Butler, Charles Wentz and Jane Gordon. The play was none too entertaining, being merely an old tale newly told, and the acting was, for the most part, commonplace. The other specialties on the programme were "some mimicing" by Violette Dale, "some talk" by William Dockray, the amusing blackface comedian, and "some dancing" by Agnes Mahr.

Irving Place—Mary Stuart.

As the first of a series of plays by Schiller, to be given in honor of the approaching anniversary of the hundredth year since the poet's death, Director Conried presented Mary Stuart at the Irving Place Theatre last Monday night for a single performance. The tragedy was excellently done. In the title role Margarete Rühmkorf, formerly of the Court Theatre in Weimar, made a favorable impression. In face and figure she is admirably fitted for the part of the unhappy queen. Her regal bearing and the dignity of her acting give a faithful portrait of Mary on her public side. As Mary, the woman, disclosed in moments of elemental passion, she was less satisfying. She never let herself go, with the result that the nuances of the character were often merely hinted at. This was particularly noticeable in the climacteric scene between the two Queens. The pathos of what are the most affecting passages in the play, Mary's farewells before her execution, she brought out most touchingly. Her voice is good and of considerable range. She will undoubtedly prove a valuable accession to the company. Another debut was that of Paul Hagemann, of the Court Theatre in Hanover, who depicted in the liveliest colors the passionate but chivalrous fanaticism of Mortimer. He threw himself heart and soul into the part, and, of the three salient minor characters, the one in his hands was the most convincing. Naturally, it is more impressive than the weak and vacillating Leicester, capably acted by another newcomer, Max Freiburg, of the Court Theatre in Stuttgart, or the calculating, passionless statesman, Burleigh, well handled by August Meyer-Eigen. Elizabeth Ariaans again proved that she is an actress of resource. She gave a surprisingly good performance as Queen Elizabeth. The rest of the company were entirely adequate.

New Star—A Prisoner of War.

Melodrama in four acts by Theodore Kremer. Produced Oct. 10.

Kajaro Kato	Edwin Brandt
Colonel Ivan Cassini	Hardie Kirkland
Count Okuma-Yuki	George Barr
Peter Bittagoffsky	Charles McDonald
Alexis	Gustav A. Grauss
Takahiro	Oscar C. Apfel
Shiba	George Martin
Tolstoi	Harry Roberts
Gudonoff	Charles Haves
Servant	R. A. Rommell
Yuki-San	Sylvia Bidwell
Yo-San	Frances Mewhall
Fedora Bitagoffsky	Rachel Eveleth
Olga Bitagoffsky	Ruby Erwood
Zera	Baby Barker

A new melodrama by Theodore Kremer, entitled A Prisoner of War, was produced at the New Star last week under the management of Forester and Mittenthal. It was well given by a competent company, and the scenic effects were pleasing and appropriate.

The war between Japan and Russia furnishes incidents for the play and a setting for its story, the latter being mainly concerned with the fortunes of Kajaro Kato. He is in love with Yuki-San, whose father is a Russian spy. To save her father's life she imperils her reputation and dares not explain the compromising situation to her sweetheart lest she betray her father. The result is that she is deserted by her lover, who thinks her faithless, and in despair becomes a soldier. He is captured by the Russians, and falls into the hands of Colonel Ivan Cassini, who treats him very harshly. Goaded by his cruel captor Kajaro strikes him, and for this offense is condemned to die. The Colonel has fallen in love with Yuki-San and offers, if she will submit to his will, to save her lover. She refuses, and the sentence is about to be executed when a reprieve arrives and also an order placing the Colonel under arrest. The prisoner of war is then exchanged, and his sweetheart's faithfulness being clearly proved to him, a reconciliation is effected.

Edwin Brandt, as Kajaro Kato, rendered his part with fine effect, especially in the closing scenes. Sylvia Bidwell displayed her artistic skill in the role of Yuki-San. Gustav A. Grauss, as Alexis, appeared to advantage, and Ruby Erwood, as Olga Bitagoffsky, was a demure and tantalizing maiden. The Colonel Ivan Cassini of Hardie Kirkland was a notable impersonation. Charles McDonald, as Peter Bitagoffsky, made a hit, and was well supported by Rachel Eveleth as Fedora Bitagoffsky. Frances Mewhall did some clever work as Yo-San, and George Barr was effective as Count Okuma-Yuki, the Russian Spy. This week The Factory Girl.

West End—The Street Singer.

Florence Bindley and her company, under the management of Forrester and Mittenthal, opened a week's engagement at the West End last night (Monday) in The Street Singer, which was reviewed in THE MIRROR on its appearance at the American Theatre on Sept. 12. It is an attraction that promises to enjoy a fine week's business. In the supporting company are: George Pauncefort, Bigelow Cooper, Guy E. Lewis, Arda La Croix, M. W. Rale, Toby Lyons, John F. Donovan, Frederick Morgan, George Morgan, Joseph W. Herbert, Jr., Frank Baldwin, Claire Grenville, Agnes Porter, Katherine Dooling, Harette Keyes, Elizabeth Dunphy, Maud Colwell, Edna May Donohew, Eleanore Russell and Jeanette D'Arville.

Fifty-eighth Street—The Crisis.

Nannette Comstock in The Crisis was the attraction last week and drew large audiences. Miss Comstock as Virginia Carvel made a most charming impression. This was her first appearance as a star in Manhattan Borough. Crosby Leonard made an excellent Stephen Brice and came in for a large share of applause. Melville Hunt as Clarence Colfax, John B. Cooke as Judge Whipple, Henry Bayard as Colonel Carvel, John Dugan as Eliphalet Hopper, and Arthur Hurley as Carl Richter scored. Shadows of a Great City is this week's bill, with a matinee every day.

At Other Playhouses.

MANHATTAN.—In its sixth week, Becky Sharp still draws large audiences to this theatre. Wilfrid North, who originated the part of Dobbin in this comedy, has resumed the character.

NEW YORK.—The Old Homestead is in its last fortnight.

PRINCESS.—Charles Hawtrey will revive A Message from Mars to-night (Tuesday). A review of the performance will be given next week.

DALY'S.—The Cingalee will succeed the present bill next week.

BELASCO.—David Warfield in The Music Master continues here most prosperously and artistically.

HUDSON.—This theatre will celebrate its first anniversary to-morrow night (Wednesday) with souvenirs.

LYCEUM.—The Serio-Comic Governess will give way next Monday to Granny, a new Fitch play, with Mrs. Gilbert as the star.

MAJESTIC.—There will be but two weeks more of The Isle of Spice at this theatre.

THIRD AVENUE.—W. C. Craine is presenting John Larkins and Dora Patterson with a company of twenty-five (colored) in the new musical farce-comedy in two acts, entitled A Trip to Africa, at the Third Avenue this week. The performance will be reviewed next week.

MR. SULLY IN THE PASTOR.

Daniel Sully and his company presented, for the first time on any stage, Jerrold Shepard's three-act comedy-drama, The Pastor, at Worcester, Mass., on Oct. 12. The scenes of the play are laid in Idaho, at the present time. Mr. Sully has, according to report, splendid opportunities in the role of Father Daly, and the production was received with great favor in Worcester. The cast was as follows:

Father Daly	Daniel Sully
Jim Carter	Doan Borup
Colonel Fitzhugh Potter, U. S. A.	William D. Reed
Willie Beekman	Bertram Yost
Pierre	William F. Kohman
Arnold Leslie	Bratton Kennedy
Mrs. Wellington	Grace Huntington
Margaret Manning	Louise Everts
Silent Ann	Maud Sinclair
Dollie	Ethel Carpenter

THE DEAD LION.

Oscar Blumenthal's new play, The Dead Lion, had its first production at Hamburg on Oct. 12. The notoriety that followed the prohibition of this play in Berlin because one scene was construed as representing Emperor William's dismissal of Bismark brought many from all parts of the country. The audience and critics were not enthusiastic.

MUSIC NOTES.

Adele Aus der Ohe, the pianist, arrived Oct. 11 on the *Koenig Albert*. She will begin her tour in Milwaukee Oct. 18, coming to Carnegie Hall Dec. 15.

Olive Fremstad, the American contralto, arrived on the *Kronprinz Wilhelm* Oct. 11 to join the Metropolitan forces.

The Metropolitan Opera School opened Oct. 11 with 40 pupils.

David Bispham will produce two romantic operas as soon as his concert tour is finished. They are the Vicar of Wakefield, by Liza Lehman, and Cyrano, by Walter Damrosch, and were written especially for him. If the plan succeeds he intends doing Verdi's Falstaff and Pelleas and Melissande.

Fanchon Thompson arrived Oct. 11 on the *Kronprinz Wilhelm*. She may follow the other leaders and go into light opera.

The Republican Gard Band of France, 100 strong, has been recalled from the St. Louis Fair by the War Department of France because they would not play the Wacht am Rhein on German Day.

Emma Eames and Edyth Walker, both Americans, will appear in the leading female roles in Aida when it opens the Metropolitan Opera House Nov. 21. The production will be entirely new in scenery and costumes and very elaborate.

Mme. Schumann-Heink celebrated the twenty-sixth anniversary of her debut on the operatic stage Oct. 14.

David Bispham will be the first soloist for the People's Symphony Concerts, at Carnegie Hall, Nov. 4.

Nina David and Concert company will be heard in Carnegie Hall the evening of Oct. 24. She will have the assistance of the New York Symphony Orchestra, Elaine De Sellem, Anton Hegner, Maurice Kaufman, and George W. Jenkins. Miss David's numbers will be "Infelice Sconsolata" (Il Fluto Magico), Mozart, and "La Perle du Bresil," F. David. Miss David is reputed to have the greatest vocal range in the world.

The Volpe Symphony Orchestra, a new organization directed by Arnold Volpe, announces a series of concerts in Mendelssohn Hall.

A manuscript by Richard Wagner that has been lost for years was recently discovered in Leicester. The reluctant consent of Frau Wagner having been obtained, it will soon be published and produced.

Felix Mottl has been elected director of the Academy of Music at Munich.

Elman Mischa, of St. Petersburg, Russia, twelve years old, is the latest boy wonder as a violinist. He successfully performed in Berlin Oct. 15.

Victor Herbert and his orchestra again delighted a large audience at the Majestic Theatre Sunday evening. The soloists were Frances Neilson and Paul Dufault.

The celebrated Garde Republicaine Band of France received the enthusiastic applause of a large audience in Carnegie Hall Sunday evening. The conductor, M. G. Pares, pleased. This was the only concert the band will give here.

S. Coleridge Taylor, the composer, will arrive in this country to direct several concerts to be given by the society named for him in Washington and Baltimore. An immense chorus of colored singers will participate, and the U. S. Marine Band has also been employed to take part.

REFLECTIONS

Photo by Rayer, St. Louis, Mo.

Above is a portrait of Richard Carhart, well known in the West as an actor of legitimate roles and in stock company work. Mr. Carhart has been engaged to play Lord Burleigh in Countess Elsie de Tourney's production of Mary Stuart, and to originate the part of Ho Chow, the Chinese Boxer general, in the forthcoming production by that star of the new play, The Castle of the Dragons.

Annie Russell's sister, Mrs. J. J. Carty, of Shorthills, N. J., was thrown from a carriage Oct. 11 and had her collarbone broken.

Alice Fischer will be assisted by Isabel Irving, Mrs. Leila Ellis MacBirney and Lillian Hungute at the reception to be given by the Twelfth Night Club to Mme. Schumann-Heink Oct. 18.

A race for chorus candidates is the latest press agent idea for the Isle of Spice.

The Actors' Fund has sent out the tax stamps to be used on all passes for the benefit of the fund.

Howard Chambers, the Sir Adam Judson in A Madcap Princess, was injured during the sword fight on the evening of Oct. 7 and was unable to appear on the following night. His role was taken at short notice and was very creditably played by Ralph Lewis.

Charles Kingsley and Virginia Ackerman, both members of the A Doll's House company, under the management of C. A. Shaw, were married at Traverse City, Mich., on Sept. 28.

E. Redway made his first appearance as Mr. Wix in Wix of Wickham, at the Bijou Theatre Oct. 12.

Edwin B. Bailey, of the Human Hearts company (Eastern), was last week made a member of the B. P. O. Elks, No. 22, of Brooklyn.

Fanny Moran-Olden, formerly one of the great sopranos, who made a large fortune through her New York and other engagements, is in a hospital for mental diseases in Berlin. There is no hope for her recovery. Her husband, Theodore Bertram, of the Royal Opera, Berlin, is providing for her and she is receiving the best of attention.

Florence Roberts is adding greatly to her reputation by her work in Tess of the D'Urbervilles and Marta of the Lowlands, which are greeted by large and enthusiastic audiences on the coast.

Cheridah Simpson was granted a divorce from José Van den Berg Oct. 12.

A Game of Hearts, a play written for popular prices by Channing Pollock, began its third season recently at the Baker Theatre, Rochester, N. Y.

Parsifal began moving into the New York Theatre for a dress rehearsal Oct. 13, immediately after the curtain fell on The Old Homestead. The rehearsal was given for Mr. Savage the following day, and the company started for Boston. The Old Homestead company moved back in time for its regular performance that night.

Marie Tempest will open in her new play, The Freedom of Suzanne, at the Criterion Theatre, London, Nov. 12.

Maude Adams began her season at Norfolk, Va., Oct. 13 with The Little Minister.

Robert B. Mantell will revive Richard III for the first time in years, in Pottsville, Pa., Nov. 7. Later he will produce Hamlet and Othello, and expects to do all three in New York.

Baroness Fiddlesticks will have its premier in Rochester Nov. 7.

The Theatrical Managers' Association held its regular meeting at the Hotel Astor Oct. 13. The advisability of holding a convention of managers in New York during Holy week was discussed.

Manager Kibble and the members of Stetson's Uncle Tom's Cabin company last week reimbursed the Columbus (Ohio) lodge of the International Alliance of Theatrical Stage Employees for the expense of the burial of W. E. Booth, a member of the company who recently died in Columbus and was buried by the lodge.

Pietro Nepoti, chorus master, and the Italian ballet dancers arrived Oct. 16 to join the Metropolitan forces.

Mrs. Edwin Arden, President of the Professional Woman's League, has gone to Boston for a rest.

Elizabeth Marbury returned from Europe Oct. 15.

Clyde Fitch's plays to the number of five will be produced in Germany, Holland and Denmark and two in Australia this season. The Cingalee, The Toreador, The Country Girl, The Girl from Kay's, and The Messenger Boy are English plays which will be done in Paris.

Elsie de Wolfe arrived on the *New York* Oct. 16. She brought Paul Kester's dramatization of Ouida's "The Masserenes." Ruth Mackey and Miss Bartlett, English actresses, arrived on the same steamer.

Madame Rejane's repertoire will include L'Hirondelle, La Douloureuse, Ma Cousine, Amoureuses, Le Petite Marquise, La Visite de Noces, Lolotte, Divorçons, La Passarelle, La Parisienne, La Robe Rouge, Ibsen's Doll's House, and Zaza.

Somerset, Pa., has a new theatre which is rapidly approaching completion and will be opened Nov. 18 by the El Capitan Opera company.

Ollie Eaton, who is at the St. Luke's Hospital in Davenport, Iowa, is recovering from a serious illness which confined her to her bed for thirteen weeks. She hopes to leave the hospital soon, but it will be several weeks before she is strong enough to resume her work.

Sam Du Vries' Stock company, supporting Harry E. McKee, comedian, featuring the Great Ameta, with eight other high-class specialties and numbering eighteen people, opens at Granville, N. Y., Oct. 24. Roster: Sam Du Vries, manager; Harry E. McKee, comedian and stage director; Joseph G. Chandler, advance; B. Ralph Brown, J. H. Doyle, G. F. Hasbrouck, Albert Greybill, J. Norman De Vaul, Robert Barton, Walter Langsdorf, Little Jack McKee, Alma Rutherford, Anna Marion, Josephine Gray, Genevieve Rutherford, Ella Bechtel, Mrs. M. Rutherford, Lidia Lang, the Great Ameta. This company is routed through New York, Pennsylvania, Ohio, Indiana, Illinois, and Michigan.

The Little Princess company closed its season last Saturday night.

Vinie Daly has been engaged to replace Ida Renee in the role of Cora Melon in Piff, Paff, Pouf at the Casino.

Colgate Baker, the well-known magazine writer, has closed a contract with Belasco and Mayer to dramatize his story, "The Heart of the Geisha." Mr. Baker was born in Japan and knows the great little people thoroughly.

Chauncey Olcott will not appear in New York this season, but will make a tour of Southern cities for the first time, playing A Romance of Athlone and Terence.

The Century Theatre Club will have a social meeting Oct. 28 at Francis Walker's studio, 27 West Sixty-seventh Street.

Mona Carrington has replaced Dora Booth in the leading role in Down by the Sea.

The Progressive Stage Society gave so-called rehearsals of scenes from Henry VI, Richard III, and The Wise Kid at the New York College of Music Sunday evening, with the following players in the casts: Astolaine Montgomery, Charles James, Jane London, W. J. Montgomery, Roy Dana Tracy, Karlene Carmen, Florence Breed, Ben S. Mears, and Eda Marley. The work revealed considerable talent among the actors. The musical part of the programme was furnished by Frederick Clare, basso of the Old Homestead Quartette, and Marie de Lanoux, soprano. The object is to create a fund for the Progressive Stage Society.

SAID TO THE MIRROR.

MAUDE LEONE: "Thanks to the advertisement in THE MIRROR, I am now leading woman with W. E. Nankeville's Human Hearts company."

CHARLES L. HILL: "Marie Jansen, of Winthrop, Mass., has brought to my attention a clipping from THE MIRROR to the effect that 'Marie Jansen is doing burlesque work on the road with the so-called Utopian Burlesquers.' We find that a woman in that company is making an unauthorized use of Miss Jansen's name. Legal steps are about to be taken to prevent this, and protect the name which Miss Jansen has made famous by many years of conscientious work. Miss Jansen has not been, is not now and has no intention of becoming a burlesque actress."

MASON PETERS: "It has been published that the engagement of The College Widow at the Garden Theatre, this city, is limited. This is an error. The College Widow will in all probability remain in New York throughout the season."

PHILIP HAMLIN: "By an error in the roster of one of the companies published in THE MIRROR, I was credited with the management of William Gillette. It doubtless occurred from the fact that I am the manager of Mr. Gillette's comedy A Legal Wreck, in which Mr. Gillette is interested only as the recipient of royalties."

MLLE. ROSE-EDYTH: "While filling an engagement recently at Gilmore's Auditorium, Philadelphia, I received a notification from the management of The Isle of Spice which was, perhaps, meant to insinuate that my Japanese ballet, performed by my company, the Rose-Edyth Ballet Troupe, is not original and has been copied from The Isle of Spice. In justice to myself I should like to state that I have never had the pleasure of seeing that production, either in rehearsal or in actual performance, and, furthermore, my ballet was first presented June 1, 1903, at Minneapolis, Minn., preceding the date of the initial performance of The Isle of Spice. All stage business and effects were originated by me, and I stand ready to protect them if necessary."

GAVIN DOROTHY: "I wish to say that the person calling himself Gavin Dorothy who attempted to commit suicide in New York recently is not me. I have not been in New York at any time during the past seven months, and to my knowledge there is not a man, woman or child in the United States with the surname of Dorothy, in or out of the profession, who is not a relative of mine. And I have very few relatives in America. The name is my own, not an assumed one. I am at present visiting my parents, Mr. and Mrs. C. H. Dorothy, of Ottumwa, Ia. My wife, Virginia Harvey-Dorothy, will retire from the stage this season and remain at our home in St. Louis."

CURRENT AMUSEMENTS

Week ending October 22.

ACADEMY OF MUSIC—Checkers—9th week—66 to 73 times.
AERIAL GARDENS—Closed.
AMERICAN—French Comedy Company in Repertoire.
BELASCO—David Warfield in The Music Master—4th week—22 to 28 times.
BERKELEY LYCEUM THEATRE—Closed.
BIJOU—Mr. Wix of Wickham—5th week—34 to 41 times.
BROADWAY—Madame Schumann-Heink in Love's Lottery—3d week—15 to 21 times.
CARNEGIE HALL—Lectures.
CASINO—Piff, Paff, Pouf—29th week—219 to 226 times.
CIRCLE—Vaudeville.
CRITERION—William H. Crane in Business Is Business—5th week—29 to 35 times.
DALY'S—Edna May in The School Girl—8th week—48 to 54 times.
DEWEY—Utopian Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in The Duke of Killicrankie—7th week—47 to 54 times.
FOURTEENTH STREET—Sydney Ayres in A Texas Ranger—4th week—25 to 32 times.
GARDEN—The College Widow—5th week—32 to 39 times.
GARRICK—Henry Miller in Joseph Entangled—2d week—8 to 15 times.
GOTHAM—World Beaters.
GRAND OPERA HOUSE—William Collier in The Dictator.
HARLEM OPERA HOUSE—The Secret of Polichinelle.
HERALD SQUARE—Lew Dockstader's Minstrels—3d week—17 to 24 times.
HUDSON—William Faversham in Letty—6th week—36 to 42 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock company in Johannisfeuer, 1 time; So Ich Dir, 4 times, Uriel Acosta, 2 times.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—E. H. Sothern and Julia Marlowe in Romeo and Juliet—1st week—1 to 7 times.
LIBERTY—Rogers Brothers in Paris—35 times plus 2d week—8 to 14 times.
LONDON—Morning Glories.
LYCEUM—Cecilia Loftus in The Serio Comic Governess—6th week—35 to 41 times.
LYRIC—Otis Skinner in The Harvester—2d week—9 to 16 times.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—The Isle of Spice—9th week—65 to 72 times.
MANHATTAN—Mrs. Fiske in Becky Sharp—6th week—37 to 44 times.
MENDELSSOHN HALL—Closed.
METROPOLIS—The White Tigress of Japan.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Knickerbocker Burlesquers.
MINER'S EIGHTH AVENUE—Runaway Girls Burlesquers.
MURRAY HILL—Closed.
NEW AMSTERDAM—Mrs. Patrick Campbell in The Sorceress—2d week—8 to 14 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Vaudeville.
NEW STAR—The Factory Girl.
NEW YORK—Denman Thompson in The Old Homestead—7th week—46 to 53 times.
NEW YORK ROOF—Closed.
OLYMPIC—Closed.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Commencing Oct. 18—Charles Hawtrey in A Message from Mars—1st week—1 to 7 times.
PROCTOR'S FIFTH AVENUE—Secret Service.
PROCTOR'S FIFTY-EIGHTH STREET—Shadows of a Great City.
PROCTOR'S TWENTY THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—The Cavalier.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Mrs. Wiggs of the Cabbage Patch—7th week—50 to 57 times.
THALIA—Closed.
THIRD AVENUE—A Trip to Africa.
VICTORIA—Vaudeville.
WALLACK'S—[illegible] 2d week—9 to 16 times.
WEBER'S—[illegible] Commencing Oct. 20—Weber Company in Higgledy Piggledy [illegible] times.
WEST END—[illegible] Florence Bindley in The Street Singer.
WILLIAMSBURG—Hebrew Drama.
[illegible]—Vaudeville.

THIS WEEK'S ATTRACTIONS.

Keith's Union Square.

Fadettes Women's Orchestra (second week), Frederick Bond and company, Joe, Myra and "Buster" Keaton, Chassino, Staley and Birbeck, Gus Williams, Earle and Earle, Golden Gate Quartette, Eldora, Pierce and Maizee, St. John and Le Fevre, Jameson, and the biograph.

Pastor's.

Monroe, Mack and Lawrence, Cokke and Hayes, Green and Werner, James B. Donovan, Tourists' Trio, Allen J. Shaw, O'Rourke and Burnett, Pauline Moran, Three Kimball Brothers, Daly and Devere, the Bartos, Satsuma, Williams and Dermody, and the vitagraph.

Proctor's Fifth Avenue.

Secret Service, with Edwin Arden and Isabelle Evesson in the leading roles. Olo: Lew Simmons and Frank White, Deonzo Brothers, Alf Grant, Russell and Buckley, Aurie Dagwell, Couture and Gillette, Ed Mullen and his dog, and the motion pictures.

Proctor's Twenty-third Street.

Paul Spadoni, Marco Twins, Venie Atherton and company in Where There's a Woman There's a Way, George Wilson, Raymond and Caverly, Dixon and Holmes, Marion Garson, Zarrow Trio, the Vanderkoors, the Albertys, Chadwick Trio, the Kingstone Girls, Maurice Hart, and the motion pictures.

Proctor's 125th Street.

The Cavalier, with a cast headed by William Ingersoll and Beatrice Morgan. Vaudeville turns by Marco Twins, Aerial Shaws, Mabel Adams, the DeMuths, and the motion pictures.

Yorkville.

Six Musical Cuttys, J. K. Emmett and company, Hill and Silvany, Mayme Remington and her "picks," Orpheus Comedy Four, Piccolo Midgets, Rosaire and Doretti, McDonald and Huntington, J. Warren Keane, and the vitagraph.

Circle.

The Magic Kettle, "She," Frank Keenan and company, James J. Morton, Cole and Johnson, Five Juggling Mowatts, Hal Merritt, Eleanor Falk, and the vitagraph.

Hurtig and Seamon's.

Fanny Rice, Annie Abbott, Helene Gerard, Julia Kingsley and Nelson Lewis, Burke, La Rue and the Inkey Boys, James H. Cullen, Maddox and Prouty, Brothers Damm, and the vitagraph.

Hammerstein's Victoria.

Four Mortons, Will M. Cressy and Blanche Dayne, Smith and Fuller, Four Bard Brothers, Jewell's Manikins, Venella's Horses, Rice and Prevost, Harry Seebeck, the Brittons, and the vitagraph.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—A decided novelty was the chief feature of last week's programme. It is called Gustave Kerker's "Very Grand" Opera company, presenting a satire on grand opera methods, called Burning to Sing; or, Singing to Burn. The book is by R. H. Burnside and the music by Gustave Kerker. The scene is laid in a room in a hotel occupied by a tenor and his wife, who is a soprano. A bellboy comes in to warn them that the hotel is on fire and that they must hasten to escape. They take their time and sing solos, duets and trios, the words being a funny jumble of repetitions. The landlord and two firemen arrive and implore the guests to save their lives, while the fire is bursting in at the doors and windows. Finally the whole six line up and sing a grand finale while the hotel is supposed to be tumbling to ruins about their heads. As a satire it is most amusing and scored a distinct success. J. K. Murray as the bellboy and Clara Lane as the soprano sustained their roles admirably and sang with great fervor and correctness. Hilliard Campbell as the tenor threw himself into his part with great enthusiasm and fully shared the honors with Miss Lane and Mr. Murray. Leon Parmette as the landlord and Charles H. Bates and J. F. Leary as the firemen lent excellent support. The music was directed by C. Gnarro. Odette Tyler was seen in The Maid, the Mouse and the Man, which has already been reviewed. Amy Stone made her vaudeville debut in a one-act play by A. W. Pinero, called Love Will Find a Way. It tells a simple story of life in the rural districts of England, in which the principal character is a middle-aged woman-farmer who has a daughter whom she is educating at a fashionable school. The girl has been secretly married and when her mother learns her secret she proceeds to turn her out. The inevitable baby is brought in and the curtain falls on a complete reconciliation. The sketch is neatly played by Miss Stone as the female farmer, assisted by De Witt Newing, U. H. Anderson, James G. Baum and Ruth Hayes. Riccobono's horses were as clever as usual. Carson and Willard scored with their Dutch act. The Four Webs pleased with a fine acrobatic act. Harper, Desmond and Bailey are excellent colored singers and dancers. Daly and Devere were very amusing in The Janitress. John Waller and Alice Magill were most favorably received in their funny "kid" act, A Pistol Card. Russell and Buckley, Caroline Richings, Maxsmith Duo, George Holden, and the motion pictures were also in the bill.

PROCTOR'S 125TH STREET.—The stirring drama, A Gentleman of France, proved one of the best drawing cards of the season as presented by the clever stock company. William Ingersoll, who has become a prime favorite in Harlem, gave a dashing performance of the role of Gaston De Marsac; Beatrice Morgan as Mlle. De La Vire was most pleasing. Others who distinguished themselves were Frank Sheridan as M. de Bruhl, Riley Chamberlyn as Simon Fliux, Mathilde Deshon, Marion Berg, Douglas Stanfield and George Friend. The original Bellew scenery and effects were used. The olio included the Bush-Devere Trio, Nina Collins, Smith and Smith, George E. Austin, Hubert De Veaux, and the motion pictures.

CIRCLE.—Herrmann the Great headed the list and repeated the hit he made at Proctor's two weeks ago. His neat tricks and illusions were loudly applauded, and as a drawing-card he was more than successful. The laughing hit of the bill was made by Thomas J. Ryan and Mary Richfield in Mike Haggerty's Daughter. Will M. Cressy's cleverly written sketch, which is so delightfully played that every ounce of humor is brought out in a way that compels the spectators to fairly ache from laughter. Mr. Ryan as the hodcarrier who has no use for style, and scolds his daughter for putting on airs, comes as near nature as it is possible to on the stage. The part fits him like a glove, and Mr. Cressy has never turned out a better bit of work. Miss Richfield is as charming as ever. Warren and Blanchard won great favor with their splendid singing and comedy act. Mr. Blanchard's grotesqueries are most amusing. Cole and Johnson sang their latest songs, which were encored. Ed. Latell was on hand with his faithful banjo and other instruments and a number of new jests that won hearty laughs. His remarks on the political situation and the war question brought down the house. Harding and Ah Sid, Dan McAvoy and his Fifth Avenue Girls, Nellie Florede, Mlle. Olive, and the vitagraph were also on hand.

YORKVILLE.—This house, the latest addition to New York's long list of vaudeville theatres, was regularly opened for the season last week with every indication of success. Manager M. R. Bimberg provided a bill that ranked with anything of the kind ever seen here, and every number was received with tumultuous applause. The programme opened with Regneux's ponies, which were followed by Marion Garson, whose sweet voice simply captivated the house. Miss Garson's popularity is improving with every performance. The third number on the bill was Will M. Cressy and Blanche Dayne in Mr. Cressy's very bright sketch, The New Depot, in which the blending of humor and sentiment is very happily arranged. After the Cressys had taken a few bows the irrepressible James J. Morton came out on the "shelf" and rattled off his rigmarole to the accompaniment of constant laughter. When his time was up he was allowed to go reluctantly, but the audience speedily became interested in the fine acrobatic work of the Four Bard Brothers. The intermission was pleasantly filled in by some selections played by Robert Recker's Harmonists, who are established here for the season. When the audience got settled once more Zimmer juggled deftly with various objects and gave way to the big feature of the evening, the Four Mortons—Sam, Kittie, Clara and Paul. It is needless to say that their hit was enormous. They have made several changes in the act, which have made it even more pleasing than ever before. The Empire City Quartette followed with their melange of mirth and good singing. Their biggest success was made with Harry Cooper's very catchy song, "My Little Eskimo," which was sung so well that it was redemanded again and again. Sherman and De Forrest had the hard task of closing the olio, but they carried off their share of the honors with a new version of the The Battle of San Dago. The scene is now laid on a battleship, with appropriate scenery, and the bombardment with cotton cannonballs is extremely effective. "Personal" and other pictures on the vitagraph sent the crowd home in great humor, with every one speaking well of Mr. Bimberg's new venture. The management has taken special pains to provide for the comfort of the performers. The dressing-rooms are extremely comfortable and are provided with every modern convenience. For the present Mr. Bimberg is giving only two matinees a week—on Wednesday and Saturday.

PASTOR'S.—Georgia Gardner and Joseph Maddern headed the bill and presented for the first time in New York a sketch called A Rise in Rye, written by Will M. Cressy. The scene is laid in a hotel suite occupied by a Bolivian merchant. A wealthy Chicago widow, who has invested heavily in the produce market with the hope of making a lot of money by a rise in rye, gets into the room, and is soon followed by her fiance, a young broker. They have heard that the Bolivian has brought several shiploads of rye, which, if dumped on the market, will ruin the widow. She concocts a plan to detain the Bolivian in his rooms until she has had time to sell her holdings. She makes up as a Red Cross nurse, and transforms the broker into a doctor, and they proceed to treat the merchant for yellow fever. There is a great deal of very original business introduced, which helps the fun along in lively fashion. It finally turns out that the Bolivian's ships have brought cargoes of rice, and the two conspirators find that they have had all their trouble for nothing. The sketch was played very cleverly by Miss Gardner and Mr. Maddern, who were ably assisted by Charles Crosby as the unfortunate man from Bolivia. Harry C. Stanley and Doris Wilson made a big laughing hit in The German Professor, which never seems to wear out its welcome. Marlowe, Plunkett and company, assisted by two able-bodied slapsticks, brought shrieks of laughter in A Lesson from Shakespeare. Exceptional interest was attached to the first presentation here of a new act by Brooks Brothers and company, called Biff, Baff, Buff. Brooks Brothers are the well-known comedians, and they were assisted by Fannie Vedder in a soubrette part and Al Rouse as a Dutchman. There is an amusing little story that allows for the introduction of much comedy work, in which all four take an active part, so that the fun is kept going all the time. It is an excellent act of its kind and is well suited to the needs of present-day vaudeville. James F. McDonald, who had never before been seen at this house, scored an unqualified hit with his very sweet voice and well-told stories. Newell and Niblo presented their very dainty musical specialty, which is neatly dressed and most effective. Both are clever musicians and their selections were heartily encored. Daniel Harrington, the ventriloquist, presented his act, called Over the Moon, using special scenery, which makes the turn very effective. Harry B. Lester, a bright young comedian, gave accurate imitations of Billy Clifford and George M. Cohan, using the songs most prominently identified with those comedians. Mr. Lester has evidently studied out his work carefully, and his efforts met with decided approval. Clifford and Hall, the Stanfords, Jerome and Fulton, Hurley Brothers, Bert Lennon, William Kinkaid, and the vitagraph were the other numbers.

KEITH'S UNION SQUARE.—The Fadettes Women's Orchestra of Boston, played for the first time this season in New York and attracted big houses throughout the week. The organization is as efficient as ever, and is still under the able direction of Caroline B. Nichols. Almost every selection was encored, and the applause was kept up long after the curtain had been rung down. There were so many good comedy acts on the bill that it is hard to say who carried off the honors. They were about evenly divided between Le Roy and Clayton, in Hogan of the Hansom, one of the best skits ever turned out by George M. Cohan; Ward and Curran, in the new version of The Terrible Judge; Cliff Gordon, with his quaint and original Dutch stump speech on politics and other interesting subjects, and Lew Sully, the big, good-natured comedian, who seems to ooze fun from every pore. Helen Reimer made her first appearance in a monologue called Mrs. Hulla-Ballou and a Friend or Two. Miss Reimer appeared in evening dress and chatted of her friends, finishing this part of her act with a telephone song in which she did a few excellent imitations. A quick change brought her back as an old maid willing to air her views. Another change and she was a lecturer on woman's rights, making many good points. Her final change brought her on in the dress she wore at first, and she wound up her neat and compact little specialty very cleverly. John Ford and Mayme Gehrue, dancers par excellence, brought down the house with an act in one, consisting only of songs and dances. Poulton and Doley, the expert bicyclists who arrived from Europe a few days ago, scored heavily in some splendid work. The comedian of the team is very amusing, and does some very funny falls. His partner has some tricks that have not been seen here before, and their joint work was loudly applauded. Mlle. Chester and her statue dog pleased the lovers of beautiful animals. E. J. Rice, one of the cleverest story-tellers we have, was on early, but won a liberal share of the applause. Lavine and Leonard did some good comedy juggling, and their exploding auto brought the act to a very warm finish. Allen J. Shaw proved himself an expert coin and card manipulator, and Mooney and Holbein did some good grotesque dancing. New pictures were shown on the biograph.

HAMMERSTEIN'S VICTORIA.—The Eight Vassar Girls, and Clayton White and Marie Stuart were prominent in the bill. Both acts scored as they always do. The spectacular production "She," which was reviewed when it was seen at Proctor's some weeks ago, was in excellent running order and won liberal applause. The Five Juggling Mowatts presented a new act that made a genuine hit. They introduce a number of original tricks, all of which are gracefully done. Genaro and Bailey were warmly received in their fine singing and dancing specialty. Rice and Prevost, the Rossow Midgets, Henri Roches's ponies and dogs, McDonald and Huntington and the vitagraph made up a good bill.

HURTIG AND SEAMON'S.—The Six Musical Cuttys headed the bill and carried off the honors. Maxwell and Simpson, after a separation of several years, came together again last week, and repeated the success that they always scored in the days of yore. Mr. Maxwell was in fine voice, and Mr. Simpson's slides were better than anything he has ever shown in the past. Edward F. Raynard pleased with his remarkably fine ventriloquial act with its many moving figures. Isabelle Urquhart and company, McPhee and Hill, Wormwood's animals, Brandow and Wiley and the views were also well received.

PROCTOR'S FIFTH AVENUE.—The Altar of Friendship, Madeline Lucette Ryley's cleverly written play, offered the members of the stock company exceptional opportunities to distinguish themselves. Edwin Arden scored heavily in the role of Richard Arbuthnot, originated by Nat C. Goodwin, and Isabelle Evesson was very sweet and winning as Sally Sartoris. Others who did well were H. Dudley Hawley, Wallace Erskine, Peter Lang, Albert Howson, John Webber, Arthur Buchannan, William Herbert, Alice Whitman, Gertrude Berkley, Lilla Vane and Bessie Barriscale. George Wilson headed the vaudeville list, and his quaint witticisms kept the audiences in fine humor. Mildred Hanson, Berry and Berry, the Kingstone Girls, the Vanderkoors, Waldorf and Mendez, Preston and the motion pictures completed the bill.

The Burlesque Houses.

DEWEY.—The Moonlight Maids, under the management of Sullivan and Kraus, played to a succession of large audiences last week. The entertainment began with a burlesque called The Trust Buster, and ended with another called Chili Sauce. The excellent olio between the two burlesques included Cole and Warner, Reid and Currier, Carr and Burns, Carrie Ezier and Josette Webb, and the Juggling Macbans. All were well received and won well-deserved applause. This week, The Utopians.

GOTHAM.—Reilly and Wood's Big Show was seen for the first time at this house this season and scored a big success. The company contains many talented performers, and their efforts were liberally applauded. The scenery and costumes caused much favorable comment. This week, World Beaters.

MINER'S BOWERY.—The Imperials, including Flossie Coy and Emmonds, Emerson and Emmonds, pleased large audiences. This week, Knickerbockers.

MINER'S EIGHTH AVENUE.—The World Beaters made things pleasant for the patrons last week. This week, Clark's Runaway Girls.

LONDON.—The Blue Ribbon Girls company was voted one of the best of the season by the faithful patrons, who attended in large numbers. This week, Morning Glories.

CHING LING FOO ALIVE AND WELL.

A few years ago the patrons of the vaudeville theatres, especially those on the Keith Circuit, were mystified and dazed by the extraordinary performances of Ching Ling Foo, the Chinese magician discovered by E. F. Albee. Nothing like the tricks of this man from the Far East had ever been seen before and he caused a great sensation. In the midst of his success he took a notion to return to China for a visit, but promised Mr. Albee he would return within a few months. About the time of his arrival in China the Boxers began to make things lively and it was rumored that the great magician had been murdered, with his wife and the clever assistant who used to juggle the immense earthenware bowl. It appears from a letter received from Leon Mooser, who is not unknown in the United States, that Ching Ling Foo is not only alive, but in fine health, and is making a tour under Mr. Mooser's management, with a large company of Chinese entertainers, including the bowl-juggler and the little child who used to sing "Hello, My Baby," in a way that made even Charlie Rossow turn green with envy. Mr. Mooser's letter was dated from Ceylon on Sept. 13, and he inclosed an article from the leading paper in which the entertainment was described at great length and in the most enthusiastic language. Among the other features with the company are two Chinamen, billed as "Strong Hair Marvels." Their act consists in hanging suspended by their pigtails from a crossbar which is spun around with great velocity on a swivel, going through marvelous acrobatic gyrations all the while. Mr. Mooser has made a great "find" in Ching and his associates, and is now on his way to South Africa, where he will play for nine weeks, going thence to London, where the troupe will open at the Empire on Jan. 2, 1905.

WEBER'S OPENING AGAIN POSTPONED.

The opening of Weber's Music Hall, with Higgledy-Piggledy, which was originally scheduled for Thursday, Oct. 13, and was then put off until Monday, Oct. 17, has again been postponed until Thursday, Oct. 20. The company tried the piece at Rochester and Buffalo last week, when it was found that so many changes had to be made that it would be impossible to open in New York until the last date named. The resignation of Ben Teal and the subsequent illness of his successor, Sam Marion, left the production in a rather unfinished state, but Henry W. Savage has come to the rescue of Weber and Ziegfeld by loaning them his stage manager, George F. Marion, who is now busily engaged in getting the entertainment in shape for the New York opening.

MURPHY'S "SLAP-STICK."

The second number of *The Slap-Stick*, an interesting and amusing little periodical published every once in a while by J. A. Murphy, of Murphy and Willard, made its appearance a few days ago and has been keeping the entire vaudeville world laughing ever since. The feature of the number is an exceedingly funny "fairy story" of the adventures of a vaudevillian who is wrecked in the Pacific Ocean. It is worthy a Munchausen, and has the added merit of containing many good bits of genuine American humor. The illustrations, also from Mr. Murphy's pen, are up to his usual standard.

TOM KARL TO SING IN VAUDEVILLE.

Tom Karl, formerly of Barnabee, Karl and Macdonald, proprietors and managers of the Bostonians, has decided to emerge from his retirement to accept a most liberal offer to enter the vaudeville ranks. He will make his first appearance in November, under the direction of L. J. Anhalt, who so successfully launched Henry C. Barnabee on the "continuous" sea, but whose career in that line was so cruelly cut short by his unfortunate accident. Mr. Karl is said to be in excellent voice, and will render a number of songs with which he has been identified in the past.

YOUNG'S PIER SOLD.

Young's Ocean Pier in Atlantic City, and Young's Hotel, a six-story fireproof building, were sold last week by Captain John Young to the Young's Pier Corporation for $1,080,000. The corporation is composed of former Judge Joseph Thompson, president; Ernest Shackelford, a son-in-law of Captain Young, secretary and treasurer; Isaac Bachrach and Carleton Godfrey, directors. In 1891 the pier and the land on which the hotel stands were bought for $56,000. Captain Young will retire from active management, and his successors will make many improvements in the property before next season.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, October 8.

The Palace Theatre is generally recognized as the fashionable lounge of London, and the changed appearance of the hall when I entered it at an early hour to that which it presented an hour later when the West End sent us its detachment of "fair women and brave men," is sufficient testimony to the fact. I rather missed the presence, however, of Charles Morton, who is recuperating for a brief space and trust he will soon be back again at his post, as his absence is most conspicuous. Belle Davis is just back after a Russian tour. Her act has been finely improved, and well dressed and her pickaninnies are talented youngsters. Their dancing is that of the natural coon, unstudied, graceful and quaint. Terry and Bentley, comedy artists, are Americans and naturally good. The woman of the team, however, is fitted to take higher rank than what she plays in, having a very refined style and pretty accent, besides an excellent personality. They pleased the audience immensely. Maud Courtney, the "American Girl in Song and Story," is evidently a popular study, as her turn lasted much beyond the regular limit. She gives as a finale a pathetic little recitation, entitled "Didn't She, Jim?" Mlle. de Dio appears in her latest creation, Terpischore's Dream. This bold announcement in reality means the most beautiful presentation in London. First a whirling wheel is presented by a dissolving lantern. This grows and grows. Then follows flights of golden and azure swallows. Then the beautiful de Dio, in butterfly wings, poses in air and fades away into nothingness. Next scene is the depths of the sea. The diver descends and opens a great seashell. The water nymph, de Dio, appears. More beautiful effects, and, amidst clouds of skirts with ever-changing colors flashing, she finally sinks like a cloud of smoke into her shell. Another act, a presentation of Rider Haggard's "She," the Queen reviving herself in the magic fire. Finally de Dio, in the midst of the fire, burns, her graceful body showing to full effect, and finally sinks in a small pyre of molten ashes. Each scene is backed by beautiful changing scenes which can only owe their inspiration to a French artist. In this turn all the art of the electrician and the lantern man has been exhausted. I remember de Dio some time back at the Royal. Since then she has progressed and one can only say she equals Loïe Fuller. Victoria Monks, chic as ever, sings. Her second song is a coon representation. Miss Monks has taken unto herself an American husband, who has evidently coached her in the vim and character acting she places in her coon song. Every point is marked and I congratulate the management in knowing a good thing. The Magic Kettle act has been improved and its great originality has set up a tribe of imitators—Carl Hertz's syndicate, at the Canterbury, has the Demon Kettle; Doctor Boyd, at the Hippodrome, with his Mysterious Kettle, and others still to come. It is a great pity that such a novelty, the money-making side of which has so successfully been exploited by our countrymen, could not be protected in some patent manner. But so it is. One man sees the points of a thing and up rises a host of imitators to wrest away some of the lucre attaching to it. Mlle. Mealy, the celebrated French chanteuse, is one of the successes of the evening. Her laughing song, her love song, and last, "Bon Soir, Madame La Lune," is rendered with that manner which is so particularly French. Her reputation here is solid and she will do much to cement the "entente cordiale." Gwinnie Hasto, the dancer, wafts through the air like a beautiful pink carnation, a flower her costume closely resembles. Her finale is original and she will progress. The Dandies, in very tuneful singing and very pretty dressing, and the bioscope, with capital pictures add a very successful programme.

I was more than pleased with the courtesy that Mr. Graydon and his worthy lieutenant, Charles G. Rembges, showed me at the Middlesex Music Hall. It is a pleasure to hear how well the artists speak of them, and how they like playing at Mr. Graydon's houses, he being a director at the Palace and various provincial houses. I saw a sketch named My Wife's Maid, by Sidney Grundy, and it did not seem to live up to the author's name, probably being one of his earliest creations. Felix Dumas, who hails from the States and who seems to have an interest in various speculations, produced it and played the part of a jealous husband very fairly. The situations were well carried out, and the complications rendered humorous by the capital acting of his company. One must compliment Mr. Dumas on engaging the best of people, and once they become settled to the vagaries of the plot the sketch should be very successful. Dusty Rhodes must have gathered a great deal of his humor from the places his name suggests, but his voice was not sufficiently clear to save the situation. He had a pleasing personality, which was somewhat detracted from by his ragged get-up. Curtis and Vanity are an American comedy duo, and claim to be creators of the cake-walk in England. They are clever, but did not give their audience much opportunity to judge their ability in the particular channel. Miss Vanity is very agile in her dancing, and assisted greatly toward the success of the act. The Hoopers, also Americans, are an amusing pair of hoop-throwers and jugglers, combining comedy and talent to general satisfaction. They have a good act and deserved the hit they made. Joe Peterman, with his animated song-sheet, was well received with his Belle of the Orient, The Factory Girl, and the above act, he has an excellent repertoire to present on the stage, showing clever business ability. A turn worthy of mention is Selbo, the juggler, who is wonderful in his knack of throwing plates. Mr. Graydon showed his hospitality by inviting 50 sailors of the *U. S. S. Olympia*, now cruising in English waters, to witness his programme on Thursday evening. They were heartily amused and should have a delightful recollection of the Middlesex Music Hall and its proprietor.

The Empire Theatre is again presenting Tom Browne in his whistling act, and he is repeating his previous successes. Browne made a big hit in Paris at the Olympia and had lots of anecdotes to relate to me of the gay city. I may mention that Mrs. Tom Browne, known as Eva Westcott, and who made such a success with the Prince of Pilsen, is shortly to appear at the Palace Theatre in an original monologue, written by herself, and from the reports I have heard of it it should prove a very acceptable item. Melot Hermann, described as a conjurer, is a vivacious addition to the programme, and carries off his neatly executed tricks with a happy spirited manner which is enjoyable to watch. He seems to derive as much pleasure from his work as the audience, and looked as happy as a schoolboy when they heartily showed their appreciation. The rest of the bill is excellent, and having mentioned the items before it does not seem necessary to say that the house was in a continual state of applause and merriment.

The ever-courteous Mr. Beecham welcomed Mr. Verstone to the Paragon, and was justifiably beaming with pleasure at the packed house. Alexandra Dagmar, known in the States, is still as majestic and youthful in her appearance as ever, and is sought after for every pantomime season for the principal boy part, a line which she certainly excels in. She was capital in a burlesque on The Duchess of Dantzig, a musical comedy which is shortly to be produced in New York by George Edwardes. Another "principal boy" favorite is Marie Loftus, the mother of the renowned Cecilia Loftus, and for her sprightliness she did not look it. Mr. Verstone thinks that Will Poluski, Jr., being the son of one of the Poluski Brothers, who have visited the States, should prove himself a little worthier of his parentage by finding some better songs. His material was very weak, though he showed ability. Back again in London are the four Estrellas, in their really excellent gymnastic act. The youngest of the three men is remarkably well developed and performs very difficult feats with the utmost ease, while the woman of the troupe is possessed of a charm which adds greatly to the turn.

G. H. Webster has discovered a still more

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

HOME AGAIN!

Mr. AND Mrs. Swickard

A Pronounced Success on Three Continents.

AMERICA—EUROPE—SOUTH AFRICA

RE-ENGAGED EVERYWHERE

On exhibition in New York for the next five weeks as follows: Oct. 17, Orpheum, Brooklyn; Oct. 24, Circle; Oct. 31, Auditorium, Harlem; Nov. 7, Hammerstein's; Nov. 14, Pastor's.

Address WILLIAM MORRIS.

European Agent, RICHARD WARNER & CO., 20 Wellington St., Strand, London, Eng.

MANAGERS, NOTICE!

THE FAMOUS

4--EMPERORS OF MUSIC--4

HOWARD, RUSSELL, EDWARDS, TOY.

The best Comedy Musical Act of the present day. Will close with the Funny Side of Life Company October 22d.

At Liberty for FIRST-CLASS Co., Vaudeville or Comedy.

All play parts. Write or wire: Little Falls, N. Y., 19th; North Adams, Mass., 20th; Glens Falls, N. Y., 21st; Cohoes, N. Y., 22d.

Per. address, 110 Poplar St., Jersey City Heights, N. J.

THE PERFECT MAN

Francis Gerard

The Herculean Gymnast.

Care of Mr. Keith's Theatre, Boston, Mass., for next few weeks.

DOHERTY SISTERS

A RECOGNIZED SUCCESS.

The Oxford, London. Nov. 1-15, Orpheum, Budapest. Nov. 16-30, Tichy, Prague.

Address H. B. MARINELLI, 134 Long Acre, W. C., London, Eng., or MIRROR office.

McMAHON AND CHAPPELLE

Will be seen the remainder of the season in their feature act, McMAHON'S WATERMELON GIRLS.

A few immediate weeks open. Address good agents, or

TIM McMAHON, Manager, 12 Third Street, Bordentown, N. J.

WILL H. ARMSTRONG AND MAGDALENE HOLLY

Present THE EXPRESSMAN.

A Vaudeville Feature.

"HAS LEADING PLACE IN VAUDEVILLE FIELD."

Frances Neilson

(MME. SLAPOFFSKI)

ENGLAND'S GREATEST PRIMA DONNA SOPRANO.

Address Vaud. Mgrs. Association, St. James Bldg., or agents, for open time.

CHAS. INNESS AND MAUDE S. RYAN

CONVERSATIONALISTS AND SINGERS.

16 Minutes in One. Address Vaud. Mgrs. Association.

MANAGERS, LOOK OUT FOR

LEON MORRIS'

BIG NEW ACT. THE PERFECTION OF ANIMAL TRAINING.

Address London office DRAMATIC MIRROR, Trafalgar House, Green St., Leicester Sq., London, W. C.

Will C. Youngs AND L. May Brooks

A Big Musical Act in One.

Booking dates. Permanent address, Hannibal, Mo.

HOMER B. MASON and MARGUERITE KEELER

Moss and Stoll Tour, England, June 13 to Nov. 7. WM. MORRIS, Agent.

The Minstrel Boys,

BAILEY and FLETCHER

Biggest kind of a hit everywhere.

All first-class Agents, or 137 West 29th St., New York.

LOUISE SYLVESTER The Maid of Dundee

The Sweetest Singer in Vaudeville.

All First-Class Agents. J. S. MAHER, Mgr., 1267 B'way, N. Y. Telephone, 1926 Mad.

This week—Empire Theatre, Hoboken, N. J.

"STARRY NIGHT FOR A RAMBLE."

WALTER HAWLEY

"TURN THOSE EYES AWAY."

Sketches, Monologues, Operas and Plays, to Order.

Address 34 East 21st Street, New York City. Care of Jos. W. Stern & Co.

Tom Brown and Nevarro

The Eccentric Chinese Impersonators, offering

"A CHINESE COURTSHIP."

Touring Europe. Address DRAMATIC MIRROR.

"The Jolly Jackies,"

Gaston and Stone

This season busy with Hamlin and Mitchell's productions.

All Soloists. All Play Parts.

TROCADERO QUARTETTE

1958 W. Polk St., Chicago, Illinois.

JOE BIRNES, Sole Representative.

HAPPY FANNY FIELDS

The American Dutch Girl.

Opened with Big Success at the Tivoli and Oxford, London. Tivoli and Oxford, Sept. 26-Oct. 31.

Address WARNER & CO., 20 Wellington St., Strand, London, Eng., or MIRROR office.

MR. AND MRS. GENE

HUGHES

For Open Time, address Agents.

J. A. MURPHY AND ELOISE WILLARD

Orpheum, 'Frisco, to Oct. 23. Los Angeles, Oct. 24-Nov. 6. "Have a Doughnut?"

DUKE JOHNSON AND MAE WELLS

(and Baby Helena)

The Colored Criterion Singers and Dancers.

BIG HIT NOW ON ORPHEUM CIRCUIT.

Charles Kenna

Presenting his original one-man sketch,

THE FAKIR.

Oct. 24, Park, Worcester; Oct. 31, open. Resume Keith Circuit at Providence, Nov. 7.

Address Clarendon Hotel, N. Y.

MAJESTIC MUSICAL FOUR

COLLINS, TERRILL BROS. and SIMON.

Presenting their Musical Comedy, "THE JOKER," introducing High-Class Music and Refined Black-Face Comedy.

This week, Trent Theatre, Trenton, N. J.

CHARLES HORWITZ (Of HORWITZ & BOWERS)

Author of the Most Successful Sketches and Monologues in Vaudeville

Now being played by LeRoy and Clayton, Monroe, Mack and Lawrence, Frankie Bailey and Gertie Moyer, Howard and Bland, Browning Sisters and Welp, Gracie Emmett and Co., Mr. and Mrs. Gene Hughes, Kine and Gotthold, Baker and Lynn, Nelson and Milledge, Mack and Elliott, Fred and Bess Lucier, The DeWitts, Dawson and White, Marie Flynn and many others. For terms on Plays, Sketches and Monologues, address

Care JOS. W. STERN & CO. CHARLES HORWITZ, 34 East 21st St., New York.

mysterious name for his new act Electro, and it is now called Zutka, under which name it will make its debut at the Hippodrome on Monday, and from all reports should create a great deal of interest.

The Tossing Austins arrived in London last week from Australia, and also Katherine Dahl, the singer. They left for Australia last March with Tom Nawn's company and in June the company was left stranded, so they state. If it had not been for the kindness of Harry Rickards, who employed them for his houses, they might have still been in the same unfortunate position.

Mudge and Morton sail for America to-day on the *New York*, returning in April to England to fulfill their contracts.

Gilliben and Murray departed for the States yesterday on the *Arabic*.

Jordan and Harvey, the Hebrew comedians, arrived this week on the *Teutonic* and open up shortly on the Macnaghten Tour.

Harry M. Stewart, late of the Adonis Trio, has been doing a monologue act and making quite a success.

Morris Cronin, who is at present at Amsterdam, opens at the Empire Theatre on Oct. 17.

Earle and Earle sailed last Wednesday for New York on the *Oceanic*.

Howard and Harris have made a big success at the Alhambra Theatre in Paris, whilst the Chamberlins are astonishing the natives in Vienna with their lasso act.

Charles De Camo and his dog are topping the bill at the Hippodrome, Hastings, next week, whilst Alf Holt, the mimic, will be one of the stars of the Chelsea Palace.

Reports are that Yvette Guilbert is shortly to appear in English musical comedy The Gay City, previous to which she will give an hundred recitals in the States the early part of next year.

C. J. Reiley, business manager for Daniel Frawley, who is at present in Italy, sailed last Saturday for America on the *Columbia*.

I am sorry to state that Philip Yorke, who is the English manager of the Kilties Band, has not been at all well. The band is making a big success right along the line. REVONOC.

MR. AND MRS. SWICKARD RETURN.

After having been abroad for nearly two years, Mr. and Mrs. Swickard are making their first reappearance in Greater New York at the Orpheum, Brooklyn, this week. Mr. Swickard reports splendid success, having received return contracts for over two years. "The English system of booking years ahead," said Mr. Swickard, "is an advantage for both manager and performer, because both know exactly where they are at. This worrying from week to week and cancellations at the last moment are things unknown in England. Over there a contract is a contract, a piece a paper, in fact, that a performer can borrow money on. It would be advisable for American performers who contemplate a trip to England to stipulate the exact time of their acts in their contracts, as they may get on bills with twenty to twenty-five other acts, when, with a few exceptions, every one is limited to from two to ten minutes. This holds good particularly in the London halls. During our first four weeks, both at the Oxford and Tivoli, we were allowed seven minutes, being an imported feature, and yet there were a dozen other acts that got only three and five minutes' time to do their work in. Our first reappearance in London takes place on April 10, 1905, at the Coloseum, where we are engaged for eight weeks. This will be preceded by a visit to the Provinces of three months' duration. I am pleased to be able to state that our present contracts take us almost up to 1907. The memory of our South African trip will linger should we live a thousand years. We have nothing but words of praise for the way the Heyman Brothers look after the comfort of the performer, both coming and going, and the cordial treatment they give him or her during the entire engagement. We also made a sort of a flying trip through Holland, up the Rhine to Germany; so, taking it all in all, we have had quite a lively time of it during the past twenty months. Some one said once that the greatest pleasure in traveling is in the home coming, and we are willing to confess that it is decidedly a pleasure to gaze upon good old New York once more."

THOMAS W. VALENTINE DEAD.

Thomas W. Valentine, owner of the Olympic and London Theatres in this city, died on Thursday last, at his residence, 57 West 126th street, from a stroke of paralysis, which was brought on by the receipt of a letter from the Mayor's office, telling him that a license for the opening of the Olympic had been refused. He was found unconscious with the letter in his hand. In spite of the efforts of his physician, he grew steadily worse until his death. Mr. Valentine's death was due to a series of strange misfortunes. About three years ago he was injured by a fall from a trolley car and has never been a well man since. He had no less than five paralytic strokes since the accident, and the sixth, and last, resulted fatally. He had spent several thousand dollars in remodeling the Olympic Theatre, and the refusal of the license was a severse blow. Mr. Valentine was born in Albany fifty-five years ago, and has been interested in the theatrical business for many years. He also owned a hotel in Far Rockaway and a lot of real estate in New York. For a time he was manager of the London Theatre, which was owned by James Donaldson. At Donaldson's death Mr. Valentine married his widow. Under Mr. Donaldson's management the Olympic played the better class of burlesque attractions, but the opening of the Gotham and the formation of the "Wheel" gave him a setback. He had intended reopening the Olympic with a stock burlesque company and vaudeville last week, but the refusal of the license (which, by the way, has since been granted) prevented him from carrying out his plans, and in all probability hastened his death. The funeral took place on Sunday last and was conducted by the Elks, of which Mr. Valentine was an enthusiastic member.

AL G. FIELD GETS SELLS' CIRCUS.

As was hinted in last week's MIRROR, the deal by which Al G. Field will have a large interest in the Forepaugh-Sells' Circus is almost an accomplished fact. The name of the circus will remain unchanged, and the contract calls for its delivery at Winter quarters in Columbus, Ohio, on Nov. 23. Mr. Field has associated with him as part owners, Eli M. West and Owen M. Evans, of Columbus, and Charles S. Wood, of North Adams, Mass. Mr. Field and the late Peter Sells had been friends for many years, and the minstrel manager, before embarking in minstrelsy, had been manager for Sells Brothers for several seasons. Mr. Field does not intend to abandon his minstrel enterprise, which will continue on its successful career. He will divide his time about equally between the two big organizations.

PRIMROSE MINSTRELS PROGRESSING.

James H. Decker, manager of George Primrose's Big Minstrel company, through his energetic efforts has hustled the scenic artists, printers and the costumers along at such a rate that he will now be able to open the season more than a month earlier than he had at first anticipated. The date of the opening performance is now set for Nov. 19, and in consequence of this all the people engaged for this attraction, numbering over one hundred, will be called for rehearsals on Monday, Oct. 31.

OLYMPIC TO HAVE LICENSE.

Philip Kelly, delegate of the Theatrical Protective Union, reported to the Central Federated Union on Sunday last that a committee from the central body had called on the Mayor regarding the granting of a license to the Olympic Theatre, the license having been refused only a few days previous owing to the disapproval of the Fire Department. The Mayor told the committee, Mr. Kelly said, that the house had since been reinspected and that the license would be issued. The house will be reopened on Oct. 22, under the management of John Grieves.

VAUDEVILLE IN BROOKLYN.

After a long absence Henri French made his reappearance at the Orpheum and scored a big success. French is first of all an indefatigable worker and gets more novelties into his act in little time than any other act in vaudeville. Everything he does is done well, from his marvelous quick changes to his clever juggling and cycle work. There are also many good comedy touches. Papinta was most heartily welcomed in her electrical dances. They are practically the same as before, with the exception of one, which has been changed in both costume and time. Her color effects throughout are wonderful and most ably handled. Frank Keenan, in The Actor and the Count, gave us a bit of clever comedy work that was truly refreshing. Mr. Keenan is an actor of sterling worth, a few more of his calibre would be appreciated; his tour in vaudeville was one of last season's happy events. Frances Fontaine and Kate Long in his support were capital.

Janet Melville and Eric Stetson have now become society pets in vaudeville circles in and about New York, and their reception was a rousing one. Their clever work is going as well as ever, their gowns would do credit to the most up to date Parisian modiste. Raymond and Caverly, happy as ever, scored in some good comedy talk, but it was their new parodies which caught the house; they are capital and deserved the indefatigable encoring they received. Sydney Deane and company presented their novel singing act and made a most pronounced success. It is a good novelty and one of the finest singing acts we have ever had in Brooklyn. Eleanor Falk has returned to vaudeville, after winning fresh laurels at Hammerstein's Roof-Garden, and is making a big success singing Japanese, Irish, and Indian songs. Howard's dogs and ponies are much improved and are now a most pleasing feature. Zobedie is still doing his clever balancing turn to entire satisfaction. This week Herrmann the Great, Milton and Dolly Nobles, George Evans, Charles Leonard Fletcher, Warren and Blanchard, Harding and Ah Sid, and Mlle. Olive.

Hyde and Behman offered Helene Gerard as the headliner last week. Her beautiful horses excited no end of favorable comment and show a high degree of training. Fanny Rice was as jolly as ever, but suffered from a severe cold, which greatly hindered her in her singing. Her Talking Dolls are still her big feature and as interesting as ever. The umbrella dance, with which the act is opened, is a splendid novelty. Charles H. Burke and Grace La Rue presented their intensely funny act. The Silver Moon, to almost an uproar of laughter. Miss La Rue should be highly praised for the wonderful good taste she has displayed in her new gowns. Smith and Fuller in their clever musical specialties were splendidly received. Especially pleasing was a new song rendered by Miss St. George, entitled, "Eileen," written by the orchestra leader, William E. Slafer. Cooper and Robinson are a team of excellent colored comedians and singers. Robinson's auto fit and his accompaniment to "Hannah" are two very clever bits of comedy. Charles H. Bradshaw presented Fix in a Fix and got many good laughs by his original comedy methods. Frank Bouman was capital in the principal supporting role. The Troubador Four pleased in their comedy singing sketch. The Jack Theo Trio, and Brothers Bright made a satisfactory showing in their respective acrobatic acts. The others who pleased were Hilda Vernon and Alice Thurgate. This week George W. Monroe, Rose Stahl and company, Basque Quartette, Ed F. Reynard, George H. Wood, Delmore and Lee, World's Trio, Luigi Del Oro, and Parker's dogs.

At Watson's Cozy Corner last week Roberts, Hayes and Roberts, in their clever comedy work, caused an uproar. The sketch is intensely funny and always good for innumerable encores. Others who created interest were Four Lukens, Ida Howell, Lillian Jeanette, Fisher and Johnson, and Caffery and Grant. Jack O'Brien, the boxer, and the burlesque, filled out the entertainment. This week the ollo consists of Yamamoto Brothers, Demonio and Bell, Batto and Lafferty, Robertson and Grant, Bush-De Vere Trio, and the burlesque. GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Edward Pierce Hulse, advertising and attractions manager of the New Hampshire Traction Co., running resorts at Canoble Lake Park, Hampton Beach, and Central Park, Dover, along 130 miles of track, announces that the past season has been a fine one in point of attendance. A couple of musical comedies during the past Summer drew far better than vaudeville, and it has been decided that more will be put on next season. It is possible that the traction co. will organize its own musical comedy co. and keep it on the circuit of three parks during the Summer, booking vaudeville acts direct also.

Margie Akers, of Des Moines, who has been with A Runaway Wife and other attractions, will shortly enter vaudeville.

A learned professor of Berlin has written a book on "Hans," the celebrated horse that does everything but talk. It is said that this animal can answer questions even when his trainer is not present.

Mayme Remington and her "picks" are booked solid until June 1, 1905, with about twelve weeks in and around New York, which shows that the act has established itself firmly in favor with managers and public.

Edith Helena, although offered six months of solid bookings in the United States, at a large salary, has decided to remain in Europe for at least another year. Her success at the Folies Marigny, Paris, was so great that her two weeks' engagement was extended to six weeks, heading the bill all the time, and she has been re-engaged at the same house for two months next season, immediately following her engagement of two months at the Empire, London. Miss Helena has contracted to play this Winter in France, Spain, Algiers, Tunis, Cairo, Alexandria, Rome, Naples, and Milan. Her engagements in Spain are at the rate of 400 francs a night. Nowhere in the world has her singing been so highly appreciated.

Leona Anderson, formerly with The Sultan of Sulu, will shortly go into vaudeville, giving imitations of Fay Templeton, Lillian Russell, and other well-known singers.

Everhart, the king of hoop rollers, is repeating his past success in the capitals of Europe. He closed a month's engagement at the New Apollo Theatre in Vienna on Sept. 30, and opened at the Hansa Theatre, Hamburg, on Oct. 3, for a month. He has eight months more work on the Continent, and after that is ended he will return to London for four months. After that comes a return at the Apollo, Vienna, and another tour of the Continent, lasting seven months. Everhart reports that he is in first-rate health and with so much work ahead is naturally very happy. He wishes to be remembered through THE MIRROR to all his friends on this side of the ocean.

Billy McClain writes that he is doing very well in England with his new act. Bill Bailey in Japan, in which Lottie Collins and he are headlined together. Billy claims to be the first colored man to produce a sketch in vaudeville supported by an all-white cast, and also modestly asserts that he has "captured three continents with undaunted success."

The Zancigs are playing in the West and are creating a sensation with their mental telepathy act.

Lottie Gilson and Billy Hart have been engaged for the rest of the season for Miner's American Burlesquers. They had to cancel some excellent vaudeville time to take this engagement.

Marshall the Mystic has postponed all of his American dates and will sail for Europe on Oct. 20 on the "Blucher." He will remain abroad for some time.

At a regular meeting of the White Rats of America, held on Oct. 2, the secretary was instructed to forward a letter of condolence to the relatives of the late Harry Williams. At this meeting A. Van Fossen and Harry W. Williams were initiated.

Venie Atherton, sister of the late Alice Atherton, in a comedy sketch entitled Where There's a Woman There's a Way, is playing this week at Proctor's Twenty-third Street Theatre.

The Three Sisters Macarte, after a very successful engagement at the Empire, Johannesburg, are now playing at the Empire, Capetown, South Africa.

Fred Buchanan, manager of Ingersoll Park, Des Moines, Ia., is reported to have leased a building on Locust Street, in that city, with a view to opening a popular priced vaudeville theatre about Nov. 15.

Thomas Good, of Fairview, N. J., was killed by a fall from a loop the loop apparatus at the fair grounds in Hagerstown, Md., on Thursday last.

Manuel Klein, composer of Mr. Pickwick and other operas, has written the music for a new vaudeville operetta, entitled The Highwayed Highwayman, by Isabel De Witt Kaplan, who wrote the book of The Bostonians' last opera, The Queen of Laughter. The new operetta is written for four voices and introduces Dick Turpin, the old English knight of the road, for the first time on the American stage. M. S. Bentham is booking the act, which will be produced shortly. The score will be published by the Witmarks.

Kenney and Hollis, the singing comedians, who are with Rose Sydell's London Belles this season, are receiving lavish praise for the novel features they are presenting. They have in preparation a new act, entitled A Wooden Soldier, written expressly for them by Barney Gerard. The act was tried out a few weeks ago in Cincinnati, and met with so much success that Manager Campbell, of the co., advised them to hold it for next season, which they will, and they have ordered special scenery for the act.

The Musical Goolmans opened a very successful engagement on the Orpheum Circuit at San Francisco on Aug. 28. Their act proved so successful that they stayed three weeks in San Francisco, after which they opened at the Orpheum, Los Angeles, for a two weeks' engagement, but owing to their big success there were held over for a third week, making six weeks on the coast. They are booked in the best houses in the West until after Jan. 1, 1905.

Ethellyn Gardner, who has done good work as a comedienne in vaudeville, will shortly make her reentree in a new act by a well-known author. She will be assisted by Arthur Row, who has already distinguished himself as a juvenile on the legitimate stage. Mr. Row has appeared in the cos. of Mrs. Fiske, Richard Mansfield, and Henry Irving.

Valerie Bergere has issued a very neat little folder to advertise her play, His Japanese Wife, which she is still presenting in vaudeville with remarkable success.

O. T. Fiske and Nellie McDonough sailed for England on Saturday last to fill a ten weeks' engagement on the Moss and Stoll Tour. They may remain abroad for several months. Their address while they are away will be care of the London Bureau of THE MIRROR.

Dan. J. Harrington, the ventriloquist, closed seventeen weeks of parks, and opened his Winter season last week at Tony Pastor's Theatre. He is carrying his own special scenery and has an entirely new setting. On Oct. 24 he goes to Chase's, Washington, with the Orpheum, Utica, to follow, and also three weeks on the Proctor Circuit. He has played Sunday concerts at the American and Metropolis, and will play the Star and Grand Opera House shortly.

Cubitt's Musical Melange co. will produce a new one act operetta, entitled Sweet Sixteen, in the leading vaudeville houses. The book is by Kenneth Lee, author of When Two Hearts Are One and A Quiet Evening at Home. The music is by Charles Kohlman.

Snyder and Buckley, on account of the demand for their act in vaudeville, have been released by L. Lawrence Weber from the Parisian Widows co., and opened on the Keith Circuit in Cleveland, Oct. 17, with all the other houses to follow. William Morris booked them up for the rest of the season within two days, which speaks well for the value of the act.

Henry Frey and Dave Ferguson are now on their tenth week with the High Rollers co., playing the principal comedy parts and doing their specialty. They carry three trained hunting dogs for their act, which is a novelty in the line of talking acts, and are a big hit all along the line. They will soon add another novelty to their act, which is now being arranged by John J. Black, stage-manager and producer with the High Rollers.

Helena M. Castano, of the Dancing Castanos, is at present and has been for the past four weeks in a very serious condition at Roosevelt Hospital, suffering from typhoid fever. Her condition is so alarming that she is being carefully watched day and night. Her mother and brother are with her almost constantly.

Geneva A. Watson, vocalist and instrumentalist, has joined R. T. Williams, musical artist. The team will present up to date novelties with electric effects and will be known as the Williams Duo. One of the features of their act will be the slide trombone work of Miss Watson. They have under consideration some very flattering offers.

Gerald Griffin contributes an interesting bit of information to the controversy about the "basket novelty" introduced recently in The School Girl and Higgledy Piggledy, and which Torcat showed here several years ago. Mr. Griffin states that he made his debut on the stage doing the same "stunt" twenty-eight years ago, giving an imitation of John Manning, who had been doing it for many years before. The act then consisted of a papier-mache figure of an old woman supposed to be carrying a crippled boy on her back. The song sung by Mr. Griffin was called "Granny Takes Care of Me Now."

Hughey Dougherty will shortly make his reappearance in vaudeville and will continue in that field until he opens with McIntyre and Heath in The Ham Tree.

Mary Norman, the caricaturist of society, opened her regular season yesterday at the Chicago Opera House, with the Olympic and Haymarket to follow.

Work on the Hippodrome at Sixth avenue and Forty-third street has been suspended temporarily, owing to an alleged misunderstanding between the builders and the Building Department as to the filing of plans. The matter will probably be straightened out this week, when building operations will be resumed.

VAUDEVILLE. | VAUDEVILLE.

PARKER'S Famous Dogs

The Highest Leaping Greyhounds on Earth.

An act full of Dash. Not a dull moment. No whip. Full of new comedy and novelties. Big Hit at Chase's Theatre, Washington, D. C. This week a Big Success at Hyde & Behman's, Brooklyn, N. Y.

NOTE:—Through a misunderstanding, Parker's Dogs have ten weeks open from Oct. 24th, '04, to Jan. 7th, '05. All other dates filled till June, 1905. Address, all good Agents. Permanent address, care J. J. ARMSTRONG, 10 Union Square, New York City. P. S.—Would like to join good Repertoire Co. for about eight weeks or less.

Hennings, Lewis and Hennings

"In a Condensed Musical Comedy."

Oct. 24, Dockstader's, Wilmington, Del.

Address WM. MORRIS, or 272 W. 39th Street, New York City.

THE MASTER OF MERRIMENT

CHARLES ERNEST, LL.D.

(Leading Laugh Distributer.)

What they say in Boston: "Charles Ernest, a monologist in songs and sayings, made one of the most pronounced hits made so far this season by any entertainer in his line. His jokes were new and clean."—*The Journal*, Oct 11.

Keith Circuit—Portland, Oct. 17; Salem, Oct. 24; Phila., Oct. 31; Pittsburg, Nov. 7. Hyde & Behman, Nov. 14.

BIG HIT IN ENGLAND!

HUME, ROSS and LEWIS

Oct. 17—Empire, Glasgow.
Oct. 24—Empire, Sheffield.
Oct. 31—Empire, Liverpool.

35 Weeks' Solid Booking.

Address our Agents, CADLE BROS., 105-106 Strand, London, England.

BERT HOWARD and LEONA BLAND

OUR ROUTE:

Oct. 17, Hopkins' Theatre, Louisville; Oct. 24, Keith's Theatre, Cleveland: Oct. 31, Circle Theatre, New York; Nov. 7, Orpheum, Brooklyn; Nov. 14, Auditorium, New York; Nov. 21, Keith's, Pittsburg; Nov. 28, Chase's, Washington; Dec. 5, Keith's, Philadelphia: Dec. 12, Keith's, New York; Dec, 19, Keith's, Providence; Dec 26, Keith's, Boston; Jan. 2, Portland, Portland, Me.

MORE TO COME.

"The Stage Manager." "A Strange Boy."

A GUIDE TO VAUDEVILLE SUCCESS!
If interested write to

SPARLING and BURK

Dramatic and Musical Authors.
Writers, Composers, Inventors and Producers of Sensational Stage
NOVELTIES.
P. O. Box 472, HAMMOND, IND.

James F. Macdonald

Vaudeville's Artistic Vocalist and Raconteur.
Time all filled to June, 1905. Address Per Route

EVERHART

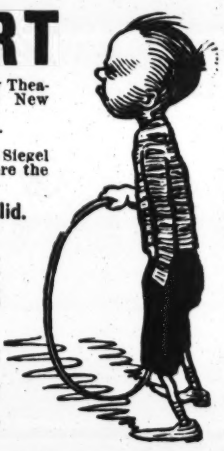
Direct from Cleveland's New Theatre, CHICAGO, to Tieber's New Apollo Theatre, VIENNA.
Re-engaged at both Theatres.
WHY???
ANSWER—Because there's no Siegel & Cooper bargain prices where the original timber grower goes.

One Hundred Weeks Solid.

Return engagements:
Berlin, Hamburg, Paris, Leipzig, Dresden, Dusseldorf, Breslau, Amsterdam, Hanover, Munchen, Nurnburg, Vienna and London.
Address Hansa Theatre, Hamburg, Germany

"The Ohio Timber Trainer"

N. B.—Everhart's Book, How to Train Timber, price 25 cts.
Address, 486 Galloway Ave., Columbus, Ohio.



The SMEDLEY SKETCH CLUB

NEWELL AND NIBLO

SAXAPHONE, VIOLIN, XYLOPHONE EXPERTS.
Now playing the Keith Circuit.

B. F. KEITH'S International Circuit Theatrical Enterprise.
F. F. ALBEE, General Manager.
High Class Vaudeville
S. K. HODGDON, Booking Manager.
Association of Vaudeville Managers, St. James Building Broadway and 26th St., N. Y.

MILTON and DOLLY **NOBLES**

Vaudeville, 1904-5.
"THE DAYS OF '49."
139 First Place, Brooklyn. 'Phone, 132-A Hamilton.

Nature's Born Comedians,
CRIMMINS & GORE
At present starring in "A Warm Match."
Coming season a feature with Gus Hill's "Happy Hooligan Co."
DAN CRIMMINS,
261 West 23d St., New York.

"The Jovial Jester."

THE GERMAN POLITICIAN
CLIFF GORDON
Orpheum, Utica, Oct. 17, G. O. H., Pittsburg, Oct. 24.

I write **SKETCHES** for Vaudeville Work
Generally have one or two on hand.
M. H. LINDEMAN, P. O. Box 344 Brooklyn, N. Y

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abott, Anna—H. and S., N. Y., 17-22.
Adamini and Taylor—Keith's, Phila., 17-22.
Adams, Mabel—Proctor's 125th St., N. Y., 17-23.
Adams and Drew—Columbia, St. Louis, 17-23.
Addison and Livingston—Empire, Colorado Springs, 17-23.
Adler, Flo—Haymarket, Chicago, 17-22, Columbia, St. Louis, 24-30.
Agoust and Weston—Columbia, Cincinnati, 16-22.
Ahern and Baxter—Empire, Colorado Springs, 17-23, Elks', Leadville, 24-29.
Albertys, The—Proctor's 23d St., N. Y., 17-23.
Albions, The—Bijou, Eau Claire, Wis., 17-23, Bijou, Duluth, Minn., 24-30.
Alburtus and Bartram—Palais d'Ete, Brussels, Belgium, 7-20, Scala, Antwerp, 21-27, Cirque, Gand, Belgium, 28-Nov. 5.
Alburtus and Millar—Shea's, Toronto, Can., 17-22.
Aldermann, Joseph—Battenberg, Leipsig, Germany, 1-31.
ALDRICH, CHARLES T.—Hanley, Eng., 17-22, Empire, London, 24-Dec. 31.
Alexander and Kerr—Keeney's, Brooklyn, 17-22, Empire, Hoboken, N. J., 24-30.
Allen, Searl and Violet—Hopkins', Memphis, 17-22.
Allison, Mr. and Mrs.—Poli's, Hartford, Conn., 17-22, Poli's, Waterbury, 24-30.
Allmon, Joe—Edison, Aberdeen, Wash., 17-22.
American M's, Three—Cleveland's, Chicago, 16-22.
American Quintette—Empire, London, Eng., 17-29.
Amos, Wilbur—Keith's, Boston, 17-22.
Armstrong and Holly—C. O. H., Chicago, 17-23.
Armstrong, Will H.—C. O. H., Chicago, 17-23.
Ashley, Lillian—Cleveland's, Chicago, 16-22.
ASHTON, MARGARET—Paris, France, 10-22, Empire, Manchester, Eng., 24-30.
Atalanta, La Belle—Scala, Antwerp, Belgium, 21-27, Cirque, Gand, 29-Nov. 5.
Atherton, Venie—Proctor's 23d St., N. Y., 17-23.
Auburns, Three—Yale's, Kansas City, 16-22.
Austin, George E.—Bradenburg's, Phila., 17-22.
Avery and Healey—Ben's, Escanaba, Mich., 17-29.
Avolos, Musical—Keith's, Boston, 17-22.
Bailey and Madison—Keith's, Phila., 17-22, Pastor's, N. Y., 24-30.
Ballarini, Clara—Columbia, Boston, 17-22.
Bard Brothers, Four—Victoria, N. Y., 17-23.
Barry and Halvers—Hohawk, Schenectady, N. Y., 17-22.
Barry, Mr. and Mrs. Jimmie—Poli's, Bridgeport, Conn., 17-22.
Barry, May—Nickelodeon, Boston, 17-22.
Barto and Lafferty—Watson's, Brooklyn, 17-23, Proctor's 5th Ave., N. Y., 24-30.
Bartos, The—Pastor's, N. Y., 17-23.
Basque Quartette—H. and B., Brooklyn, 17-23.
Baums, Three Marvelous—Exposition, St. Louis—indefinite.
Bean and Davis—Bijou, Oshkosh, Wis., 17-22.
Bean and Hamilton—Cleveland's, Chicago, 17-22.
Beck and Stewart—Bradenburg's, Phila., 17-22.
Beemer and Juggling Girl—Crystal, Cripple Creek, Col., 17-22, Crystal, Colorado Springs, 24-30.
Belford, Mr. and Mrs. Al. G.—Bijou, Eau Claire, Wis., 17-22, Bijou, Marinette, 24-30.
Bellman and Moore—Poli's, New Haven, Conn., 17-22.
Bell, Senator Frank—Bijou, Calumet, Mich., 17-22.
Benner, Emelle—Grand, Worcester, Mass., 17-22.
Bennett and Rich—Columbia, Boston, 17-22.
BERGERE, VALERIE—Orpheum, New Orleans, 10-22, Orpheum, Minneapolis, Minn., 23-Nov. 5.
Bernsteins, The—Crystal, Milwaukee, 17-22.
Berrian and Mackin—Empire, San Jose, Cal., 17-22.
Berry and Berry—Casto, Lawrence, Mass., 17-22, Casto, Lowell, 24-29.
Bingham, James—Yale's, Kansas City, 16-22.
Binney and Chapman—Yale's, Kansas City, 16-22.
Birch, John—Keeney's, Brooklyn, 17-23.
Blondell, Libby—Columbia, Boston, 17-22.
Bloodgood, Catherine—Keith's, Cleveland, 17-23.
Bloom and Cooper—H. and B., Chicago, 17-22.
Bond, Frederick—Keith's, N. Y., 17-23.
Bonelli, William—Cleveland's, Chicago, 16-22.
Borani and Nevarro—Orpheum, St. Joe, Mo., 16-22, Orpheum, Minneapolis, 23-29.
Boston Brothers—Shea's, Toronto, 17-22.
Bottomly Troupe—Park, Worcester, Mass., 17-22.
Bouvais and Adelaide—A. and S., Boston, 17-23.
Brando and Wiley—H. and B., Chicago, 17-23.
Bright Brothers—Chase's, Washington, 17-23, Shea's, Buffalo, 24-30.
Brooks and Halliday—H. and S., N. Y., 17-23.
Brooks, Herbert—Park, Worcester, Mass., 17-22.
Brown, Harry A.—Grand, Butte, Mont., 16-22, Edison, Anaconda, 23-29.
Browne, Whistling Tom—London, 3—indefinite.
Brownell, Mabel—Proctor's, Newark, N. J., 17-22.
Bruno and Russell—G. O. H., Indianapolis, 16-22.
Burden and Rehan—Howard, Boston, 17-23.
Burke, La Rue, and Inkey Boys—H. and S., N. Y., 17-23.
Burns, Harry—Gaiety, Springfield, Ill., 17-22.
Burton and Brooks—Orpheum, St. Joseph, Mo., 23-29.
Bush-De Vere Trio—Watson's, Brooklyn, 17-23.
Byrne and West—Orpheum, Seattle, Wash., 9-22.
Byron and Blanche—Howard, Boston, 17-22.
Caffrey and Grant—A. and S., Boston, 17-29.
Caldwell, Mr. and Mrs.—A. and S., Boston, 17-22.
Cameron, Grace—Orpheum, Brooklyn, 24-30.
Camp, John E.—Shea's, Buffalo, 17-22.
Campbell and Selkirk—Haymarket, Chicago, 17-23.
Carlin and Otto—C. O. H., Chicago, 17-22, G. O. H., Indianapolis, 24-30.
Caron and Farnum—Proctor's, Albany, 17-23.
Carrie, Mlle.—Jack's, Chicago, 17-22, Star, Muncie, Ind., 24-30.
Carroll and Clark—Howard, Boston, 17-22.
Carson and Willard—Proctor's, Albany, 17-23.
Carter and Bluford—Temple, Detroit, 17-23.
Carter-De Haven Sextette—G. O. H., Pittsburgh, 17-23.
Carter, Ethel—A. and S., Boston, 17-22.
Case, Charlie—Keith's, Phila., 17-22.
Caswell, Maude—Nouveaute, Alexandria, Egypt, 17-31.
Cecil's, Ora, Leopards—Poli's, Hartford, Conn., 16-22, Chadwick Trio—Proctor's 23d St., N. Y., 17-23.
Chamberlins, The—Ronacher's, Vienna, Austria, 1-30.
Charmion—Arcade, Toledo, 16-22.
Chassino—Keith's, N. Y., 17-23.
Chatham Sisters—Bijou, La Salle, Ill., 17-23.
Chester, Mlle.—Keith's, Providence, 17-23.
Clark, John F.—Columbia, Boston, 17-22.
Clark, Lucy—Temple, Detroit, 17-23, Shea's, Buffalo, 24-30.
Claudius and Corbin—G. O. H., Indianapolis, 17-22.
Clifford and Burke—Keith's, Baltimore, Md., 17-22, H. and S., N. Y., 24-30.
Coakley and McBride—G. O. H., Pittsburgh, 17-23.
Colby and Way—Orpheum, Utica, N. Y., 17-22, G. O. H., Indianapolis, 23-29.
Cole and Clemens—Hub, Milford, Mass., 17-22, Sheedy's, New Bedford, 24-29.
COLE AND JOHNSON—Circle N. Y., 17-23.
Collins and Hart—Cleveland's, Chicago, 16-22.
Collins, Nina—Proctor's, Albany, 17-22.
Comedy Quartette—Haymarket, Chicago, 17-23.
Conroy and Pearl—Grand, Milwaukee, 17-22.
Conway and Leland—Empire, Plymouth, Eng., 17-22, Empire, Bristol, 24-30.
Cooke and Hayes—Pastor's, N. Y., 17-23.
Cooke and Rothert—Noveau Cirque, Ghent, Belgium, 16-30.
Cooper and Robinson—Park, Worcester, Mass., 17-22.
Corrigan, Emmett—Keith's, Cleveland, 17-23.
Couture and Gillette—Proctor's 5th Ave., N. Y., 17-23.
Cox, Ray—Keith's, Providence, 17-22.
Coyne, Joe—H. and B., Chicago, 17-23.
Crane Brothers—Keith's, Providence, 17-22.
CRANE, GARDNER, MR. AND MRS.—Poli's, Hartford, Conn., 17-22.
Cree, Jessica—Powers', Grand Rapids, Mich., 16-22.
CRESSY AND DAYNE—Victoria, N. Y., 16-22.
Cullen, James H.—H. and S., N. Y., 17-23.
Curtis and Adams—Keith's, Phila., 17-22.
Cuttys, Six Musical—Yorkville, N. Y., 17-22, Victoria, N. Y., 24-30.
Dagwell, Aurie—Proctors' 5th Ave., N. Y., 17-23.
Dale, Violet—Poli's, Hartford, 17-22.
Daley, William B.—Casto, Lowell, Mass., 17-22.
Daly and Devere—Pastor's, N. Y., 17-23.
Damman, Carl, Troupe—Columbia, Boston, 17-23.
Damm Brothers—H. and S., N. Y., 17-23.
Daniels, Walter—C. O. H., Chicago, 17-23, Haymarket, Chicago, 24-30.
Darmody—Boston, Lowell, Mass., 17-22.
Davis and Walker—Easton, Pa., 17-22.
DAY, GEORGE W.—Temple, Detroit, 17-22, Cook's, Rochester, N. Y., 24-30.
DE BIERE, ARNOLD—Hippodrome, Liverpool, 17-22, Pavilion, Glasgow, Scotland, 24-30.
De Hollis and Valora—Columbia, Cincinnati, 17-22.
De Lion, Clement—Keith's, Providence, 17-22.
De Milt, Gertie—Gaiety, Brooklyn, 17-22.
De Muths, The—Proctor's 125th St., N. Y., 17-23.
De Onzo Brothers—Proctor's 5th Ave., N. Y., 17-23.
De Serris' Statuary—Poli's, New Haven, Conn., 17-23.
De Voe, Eddie—Grand, Milwaukee, 17-22.
De Witt, Burns and Torrance—Orpheum, Omaha, 16-22, Orpheum, Kansas City, 23-29.
Delara, Pepita—M. H., Portsmouth, N. H., 17-22, Salem, Mass., 23-29.
Dell, Oro, Luigi—H. and B., Brooklyn, 18-23.
Dell and Fonda Sisters—Unique, Winnipeg, Can., 17-22.
Delmore and Lee—H. and B., Brooklyn, 17-23.
Delmore and Oneida—Columbia, St. Louis, 17-23.
Delmore Sisters—Orpheum, San Francisco, 17-29.
Demonio and Bell—Watson's, Brooklyn, 17-23.
Dempsey Brothers—Huber's, N. Y., 17-23.
Derenda and Green—Star, Muncie, Ind., 17-22.
Dentons, Three—Carle, Pueblo, Ariz., 17-22.
Devoy, Emmet—Orpheum, Kansas City, 16-22, Orpheum, New Orleans, 24-30.
Dickerson, Charles—York, St. John, N. B., 17-22.
Dixon and Holmes—Proctor's 23d St., N. Y., 17-23.
DOHERTY SISTERS—Favorosi Orpheum, Budapest, Austria, Nov. 1-15.
Doll, Alice Lyndon—Keith's, Cleveland, 17-22, H. and S., N. Y., 24-30.
Donalds, Three—Cook's, Rochester, N. Y., 17-22.
Donovan, James B.—Pastor's, N. Y., 17-23.
Doone, Allan—Arcade, Toledo, 16-22.
Downs, T. Nelson—Orfeum, Budapest, Austria, 1-30.
D's and D's—Arcade, Toledo, 16-22.
Dressler, Vivian—A. and S., Boston, 17-22.
Dunbars, Flying—Grand, Indianapolis, 17-22.
Dunbars, Four Casting—Dallas, Tex., 17-22.
Dupont and Hutchinson—Poli's, New Haven, Conn., 17-22.
Durew Sisters—Cleveland's, Chicago, 17-23.
Earle and Earle—Keith's, N. Y., 17-22.
Eckert and Berg—Keith's, Providence, 17-22.
ECKHOFF AND GORDON—Orpheum, Utica, 17-30.
Edmunds, Joe—Huber's, N. Y., 17-22.
Eldorado—Keith's, N. Y., 17-23.
Eldridge, Press—Mechanics', Salem, Mass., 17-22, Keith's, Providence, 24-30.
Elmo, Pete and Alice—Casino, Worcester, Mass., 17-22.
Emmett, J. K.—Yorkville, N. Y., 17-23.
Empire City Quartette—Poli's, Hartford, Conn., 17-22.
Empire Comedy Four—Columbia, Cincinnati, 16-22.
Enigmarelle—Chase's, Washington, 17-23.
Ernest, Charles M.—Portland, Portland, Me., 17-22, Mechanics', Salem, Mass., 24-29.
Esmeralda Sisters—Hopkins', Louisville, 17-22.
Estus, Ed—Trent, Trenton, N. J., 17-22.
Ethardo, Naomi—Keith's, Boston, 17-22.
Evans, George—Orpheum, Brooklyn, 17-23.
Everhart, The Great—Hansa, Hamburg, Germany, 1-30.
Exposition Four—Orpheum, Utica, N. Y., 17-23, Mohawk, Schenectady, 24-29.
Fadette's Orchestra—Keith's, N. Y., 10-22.
Fagan and Byron—Shea's, Buffalo, 17-23.
Falardo—Grand, Victoria, B. C., 17-22.
Falke, Eleanor—Circle, N. Y., 17-23.
Fantas, Two—Orpheum, Seattle, Wash., 17-23, Parlor, Everett, 24-29.
Farley, James and Bonnie—Orpheum, Los Angeles, 10-22.
Fields, Happy Fanny—Tivoli and Oxford, London, Eng., 17-31.
FIELDS, W. C.—Folies Bergere, Paris, France, 10-Dec. 15.
Fields and Hanson—Poli's, Hartford, 17-22.
Filipino Girls, Five—Poli's, Bridgeport, Conn., 17-22.
Filson and Erroll—Haymarket, Chicago, 17-23.
Fisher and Carroll—Shea's, Buffalo, 17-23.
Fisher, Mr. and Mrs. Perkins—Hathaway's, New Bedford, Mass., 17-22.
Fiske and McDonough—Empire, Bordesley, Eng., Nov. 7-12.
Fitzgerald, H. V.—Portland, Portland, Me., 17-22.
FLETCHER, CHARLES LEONARD—Orpheum, Brooklyn, 17-22.
Florence Sisters—Mohawk, Schenectady, N. Y., 24-30.
Forbes, B. F.—Grand, Park City, Utah, 23-29.
Ford and Gehrue—Keith's, Phila., 17-22.
Ford and Wilson—Keith's, Cleveland, 17-23.
Ford Sisters—Keith's, Cleveland, 17-23.
Foster, Ed—Keith's, Boston, 17-22.
Fox and Melville—Royal, Berry, Eng., 17-22.
Frank and Bob—Orpheum, New Orleans, 16-22.
Franklin, Irene—Trent, Trenton, N. J., 17-22.
Frederick, Helena—Chase's, Washington, 17-23.
French, Daisy—Nickelodeon, Boston, 17-22.
Friend, George—Empire, Hoboken, N. J., 17-23.
Frist, Barney—G. O. H., Indianapolis, Ind., 17-22, Columbia, Cincinnati, 24-30.
Frobel and Ruge—Marseilles, France, 10-30.
Fulgora, Robert—H. and B., Chicago, 17-23.
Fuller, Ida M.—Apollo, Dusseldorf, Germany, 10-22.
Gardiner and Vincent—Columbia, St. Louis, 17-22.
Gardiner Children, Three—Star, Hamilton, Can., 23-29.
Gardner and Stoddard—Empire, N. Yakima, Wash., 17-23.
Gardner, Jack—Shea's, Toronto, 17-22.
Gardner, Willie—Hathaway's, New Bedford, Mass., 17-22.
Garrison, Jules and Ella—Cook's, Rochester, N. Y., 17-22.
Garson, Marion—Proctor's 23d St., N. Y., 17-23.
Gasch Sisters—Mohawk, Schenectady, N. Y., 17-22.
Gasnier, Pierre—Huber's, N. Y., 17-23.
Gassman, Josephine—Poli's, New Haven, Conn., 17-22.
Genaro and Bailey—Chase's, Washington, 17-22.
Germinal, Sig.—Keith's, Boston, 17-22.
Gilfoil, Harry—Cook's, Rochester, N. Y., 17-22.
Gillett's Dogs—Columbia, St. Louis, 17-23.
Gillingwater, Claude—Keith's, Baltimore, 17-23.
Gilson and Hart—Howard, Boston, 17-22.
Girard and Gardner—Shea's, Buffalo, 17-22.
Girard, Helene—H. and S., N. Y., 17-23.
Gladstone, Lotta—G. O. H., Pittsburgh, 17-23, Keith's, Phila., 24-30.
Glenroy, James Richmond—Casto, Lowell, Mass., 17-22.
Glose, Augusta—Hopkins', Louisville, 23-29.
Godfrey, Hal—Columbia, St. Louis, 17-23.
Gogin and Davis—Empire, Newport, Eng., 17-22, Empire, Nottingham, 24-29.
Golden Gate Quartettte—Keith's, N. Y., 17-23.
Goolmans, The—Orpheum, Kansas City, 16-22.
Gordon, Don—Empire, Terre Haune, Ind., 17-22.
Gorman and West—G. O. H., Pittsburgh, 17-22.
Gotham Comedy Four—Cook's, Rochester, N. Y., 17-22.
Gottlob, Mr. and Mrs.—Bradenburg's, Phila., 17-22.
Gracey and Burnette—Proctor's, Newark, N. J., 17-22.
Grant, Alf.—Proctor's 5th Ave., N. Y., 17-23.
Green and Werner—Pastor's, N. Y., 17-23, Victoria, N. Y., 24-30.
Guerrero, Rosario—H. and B., Chicago, 17-22.
Haines and Hart—Easton, Pa., 17-23.
Hale and Francis—Columbia, Cincinnati, 24-30.
Hall, Artie—H. and B., Chicago, 17-23.
Hallen and Fuller—G. O. H., Pittsburgh, 17-23.
Halley and Meehan—Orpheum, New Orleans, 16-22.
Hanvey and Doane—Novelty, Colorado Springs, 17-22.
Hardeen, Theodore—Metropole, Gateshead, Eng., 24-29.
Hardie, Tom—Family, East St. Louis, Ill., 17-22.
Harding and Ah Sid—Orpheum, Brooklyn, 17-23.
Harmony Four—Prague, Austria, 16-31.
Harper, Desmond and Bailey—Proctor's, Newark, N. J., 17-22.
Harper and Stuart—Empire, Hoboken, N. J., 17-22.
Harrigan—G. O. H., Pittsburgh, 17-23.
Harrison, Harry—Nickelodeon, Boston, 17-22.
Hart and Leo—Metropolitan, London, 10-22.
Hart, Maurice—Proctor's 23d St., N. Y., 17-23.
Hart, Willie and Edith—Lafayette, Washington, 17-22.
Harvey Comedy Co.—Orpheum, San Francisco, 23-Nov. 5.
Harvey and Doane—Colorado Springs, 16-22.
Hathaway and Walton—G. O. H., Indianapolis, Ind., 17-22.
Hayes and Healey—Proctor's, Newark, N. J., 17-22.
Hayman and Franklin—London, Eng., 20—indefinite.
Hayman, Mr. and Mrs.—Keith's, Boston, 17-22.
Hearn and Lewis—Pastime, Ogden, Utah, 17-29.
Heath, Robin Frear—G. O. H., Pittsburgh, 17-22.
Heclow, Charles—Empire, Terre Haute, Ind., 16-22.
HELENA, EDITH—Tivoli, Barcelona, Spain, 18-Nov. 1.
Hennings, Lewis and Hennings—Dockstader, Wilmington, Del., 24-30.
Hera, Charles—Shea's, Buffalo, 17-22.
Herbert's Dogs—G. O. H., Pittsburgh, 17-23.
Hermann, Adelaide—Keith's, Cleveland, 17-23, H. and S., N. Y., 24-30.
HERRMANN THE GREAT—Orpheum, Brooklyn, 17-22, Victoria, N. Y., 24-30.
Hill and Sylvani—Yorkvile, N. Y., 17-23, Proctor's, Newark, N. J., 24-30.
Hilliard, Robert—Temple, Detroit, 17-23.
Hines and Remington—Keith's, Baltimore, 17-22, Keith's, N. Y., 24-30.
Hinman's Dogs—Nickelodeon, Boston, 17-22.
Hodges and Launchmere—Hippodrome, Paris, France, 15-31.
Hodges, Mr. and Mrs.—Bradenburg's, Phila., 17-22.
Holbrooks, The—Howard, Boston, 17-22.
Holcombe, Curtis and Webb—Trent, Trenton, N. J., 17-22.
Holdsworths, The—Keith's, Boston, 17-22.
Hood, Sam—Olympus, Aberdeen, Wash., 17-Nov. 5.
Hoopers, The—Empire, Newcastle, Eng., 17-22, Empire, Edinburgh, Scot., 24-29.
Howard and Bland—Hopkins', Louisville, 17-22, Keith's, Cleveland, 24-30.
Howard Brothers—Keith's, Baltimore, 17-23.
Howe and Scott—Orpheum, St. Joe, Mo., 16-22, Orpheum, Omaha, 23-29.
Howe, Bert—Nickelodeon, Boston, 17-22.
Hudson, Harry—Haymarket, Chicago, 17-23.
Humes, Julia—Howard, Boston, 17-22.
Hume, Ross and Lewis—Empire, Glasgow, Scot., 17-22, Empire, Sheffield, Eng., 24-30.
Hungarian Boys' Band—Cleveland's, Chicago, 16-22.
Hutchings, Viola—Nickelodeon, Boston, 17-22.
Inman—Garden, Canton, O., 17-22.
Innis and Ryan—Star, Hamilton, Can., 17-22.
Irish, Annie—Keith's, Providence, 17-22.
Italian Trio—Temple, Detroit, 17-23.
Jansen—Keith's, N. Y., 17-23.
Jennings and Jewell—Wirth's, Omaha, 17-23, People's, Leavenworth, Kan., 24-29.
Jermon, P. J.—Huber's, N. Y., 17-23.
Jewell's Manikins—Victoria, N. Y., 17-23.
Johnson and Wells—Orpheum, Kansas City, 16-22, Orpheum, St. Joe, Mo., 23-29.
JOHNSTONS, MUSICAL—Rickard's, Melbourne, Australia—indefinite.
Jones, Ida—Huber's, N. Y., 17-23.
Jones, Irving—Keith's, Boston, 17-22.
Jordan, Ruby—A. and S., Boston, 17-22.
Josselyn Trio—Keith's, Cleveland, 17-22.
Keatons, Three—Keith's, N. Y., 17-22, Keith's, Baltimore, 24-29.
Keenan, Frank—Circle, N. Y., 17-23.
Keene, J. Warren—Yorkville, N. Y., 17-23.
Kelcey, Mr. and Mrs. Alfred—Orpheum, Omaha, 17-24.
Kelly and Ashby—Temple, Detroit, 17-23.
Kelly and Reno—Proctor's, Newark, 17-23, Proctor's 5th Ave., N. Y., 24-30.
Kelly and Violette—G. O. H., Pittsburgh, 17-23.
Kelly, John T.—Haymarket, Chicago, 17-23.
Kelly, Walter C.—Orpheum, Kansas City, 16-22, Orpheum, New Orleans, 23-29.
Kenna, Charles—Park, Worcester, Mass., 24-29.
Kenton, Dorothy—Chase's, Washington, 17-23.
Kimball Brothers—Pastor's, N. Y., 17-23.
King, Vera—Keith's, Providence, 17-22.
Kingsley and Lewis—H. and S., N. Y., 17-23.
Kingston Girls—Proctor's 23d St., N. Y., 17-23.
Kitamura's Japs—Hopkins', Louisville, 16-22.
Klein and Clifton—Orpheum, Omaha, Neb., 17-22, Orpheum, St. Joseph, Mo., 24-30.
Klein and Klein—C. O. H., Chicago, 17-23.
Klein, Otts and Nicholson—Poli's, Bridgeport, Conn., 17-22, Poli's, New Haven, 24-29.
Kleist, Musical—Columbia, Cincinnati, 16-22.
Knight Brothers and Sawtelle—Orpheum, New Orleans, 16-22.
La Croix, Paul—Novelty, Santa Rosa, Cal., 17-22.
Lambert and Pierce—Keith's, Phila., 17-22, G. O. H., Pittsburgh, 24-30.
Lamont, Marion—Keith's, Boston, 17-22.
Lamonts, Three—G. O. H., Indianapolis, 17-23.
Lancaster, Ferda—A. and S., Boston, 17-23.
La Tell Brothers—Arcade, Toledo, 16-22.
Latell, Ed—Pastor's, N. Y., 24-30.
Latona, Frank and Jen—Shea's, Toronto, 17-22.
Lavender and Tomson—Arcade, Toledo, 16-22.
Lavine and Leonard—Keith's, Phila., 17-22.
Lavine-Cimaron Trio—Shea's, Buffalo, 17-22.
Lawrence, Al.—Pavilion, Glasgow, Scotland, Nov. 7-12.
Le Clair and West—Grauman's, Sacramento, 16-22.
Lee, Henry—Keith's, Baltimore, 17-22.
Leipzig, Nate—Proctor's, Albany, 17-22, Proctor's, Newark, N. J., 24-30.
Le Maire and Le Maire—Standard, Fort Worth, Tex., 17-29.
Leonard, Gus—Lyceum, San Francisco, 10-22.
Leonhardt—Unique, Salt Lake City, 17-22.
Le Roy and Clayton—Keith's, Boston, 17-22.
Leslie, Eddie—Jack's, Chicago, 17-22, Star, Muncie, Ind., 24-30.
Leslin, George W.—A. and S., Boston, 17-23.
Lester, Harry B.—Casto, Lawrence, Mass., 17-22, Casto, Lowell, 24-30.
Lewis, Ed—Huber's, N. Y., 17-23.
Lindsay's Dogs—C. O. H., Chicago, 17-23.
Link, Billy—Cook's, Rochester, N. Y., 17-22.
Little and Pritzkow—Orpheum, New Orleans, 16-22.
Littlefield, Marion—C. O. H., Chicago, 17-22, G. O. H., Indianapolis, 24-30.
Lloyd, Herbert—Casino de Paris, Paris, 10-31.
Loretta and Epps—Hathaway's, New Bedford, Mass., 17-22.
Lovitts, The—Haymarket, Chicago, 17-22.
Lucia and Viata—C. O. H., Chicago, 17-23.
Lynch and Leonard—Huber's, N. Y., 17-23.
Lyne and Leonard—Bon Ton, Salt Lake City, 16-22.
Lyster and Cooke—Star, Hamilton, Can., 17-22.
McAvoy, Dan, and Fifth Avenue Girls—Trent, Trenton, N. J., 17-22.
McCarthy, Myles—Portland, Portland, Me., 17-22, Mechanics', Salem, Mass., 24-30.
McCrea and Poole—Keith's, Boston, 17-22.
McCue and Cahill—C. O. H., Chicago, 17-23.
McDonald and Huntington—Yorkville, N. Y., 17-23.
McGee, Warren—Huber's, N. Y., 17-23.
McIntyre and Heath—Shea's, Toronto, Can., 17-22.
McIntyre and Rice—Columbia, Boston, 17-22.
McKinley, Mabel—Shea's, Buffalo, 17-22.
McKnight—Nickelodeon, Boston, 17-22.
McNamee—Edison, Pendleton, O., 17-23.
Macdonald, James F.—Empire, Hoboken, N. J., 17-23.
Mackey and Clark—A. and S., Boston, 17-22.
Macy and Hall—Orpheum, Utica, N. Y., 17-22.
Madcaps, Four—Orpheum, New Orleans, 16-22.
Magic Kettle—Circle, N. Y., 17-23.
Magineys, The—Keith's, Phila., 17-22.
Majestic Musical Four—Trent, Trenton, N. J., 17-22.
Mallory Brothers—H. and S., N. Y., 17-23.
Manhattan Rosebuds—Empire, Hoboken, N. J., 17-23.
Mansfield-Wilbur Co.—Keith's, Baltimore, 17-22, Keith's, Boston, 24-30.
Mantell, Len B.—Parlor, Everett, Wash., 17-29.
Marcel's Art Studies—Keith's, Boston, 17-29.
Marco Twins—Proctor's 125th St., N. Y., 17-23.
Marcus and Gertelle—Orpheum, New Orleans, 16-22.
Marguerite—Huber's, N. Y., 17-22.
Marlon and Deane—Empire, Hoboken, N. J., 17-23.
Marks, Clarence, and Pearce Brothers—Grand, Vancouver, B. C., 17-22, Unique, Bellingham, Wash., 24-30.
Marlow and Plunkett—Park, Worcester, Mass., 17-22.
Marshall and Bartlett—Casto, Lowell, Mass., 17-22.
Marshall and Lorraine—Keith's, Providence, 17-22.
Martin and Ridgeway—Bradenburg's, Phila., 17-22.
Martin Sisters—A. and S., Boston, 17-22.
Martine Brothers—Hippodrome, Antwerp, Belgium, 15-30.
Martine and Daleno—Fair, Winchester, Va., 17-22.
Martini and Maxmillian—Casto, Lowell, Mass., 17-22.
Martyne, Agnes Lee—H. and B., Chicago, 17-23.
Mason and Keeler—Moss and Stoll, Eng., June 28-Nov. 18.
Mathews and Harris—Keith's, Phila., 17-22.
Mathieus—G. O. H., Nashville, 17-22.
Matzonis, The—A. and S., Boston, 17-23.
Maxey—Huber's, N. Y., 17-23.
May and Albaugh—Hopkins', Louisville, 16-22.
Mazus and Mazette—C. O. H., Chicago, 17-23.
Meier and Mora—Forrester's, London, Eng., 17-22.
Melani Trio—Portland, Portland, Me., 17-22.
Melich's Birds—C. O. H., Chicago, 17-23.
Melville and Azelle—Providence O. H., Providence, 17-22.
MEREDITH SISTERS—Orpheum, Utica, N. Y., 17-22.
Merrills, The—Keith's, Providence, 17-22.
Merritt, Hal—Circle, N. Y., 17-23.
Messenger Boys' Trio—C. O. H., Chicago, 17-22.
Mexicas and Mexicas—Haymarket, Chicago, 17-23.
Midgely and Carlisle—Proctor's, Albany, 17-23.
Millard Brothers—Haymarket, Chicago, 17-23.
Miller and Kresco—Poli's, Bridgeport, Conn., 17-22.
Mills and Morris—Proctor's 5th Ave., N. Y., 24-30.
Mitchel and Marron—Poli's, Bridgeport, Conn., 17-22.
Molassos, The—Cleveland's, Chicago, 16-22.
Monroe, George—H. and B., Brooklyn, 17-22.
Monroe, Mack and Lawrence—Pastor's, N. Y., 17-23.
Montrose, Louise—Columbia, Cincinnati, 16-22.
Moore and Littlefield—Chase's, Wash., 17-23, Keith's, Baltimore, 24-29.
Moran, Pauline—Pastor's, N. Y., 17-23.
Morris, Joe—Trent, Trenton, N. J., 17-22.
Morrow, William—Shea's, Buffalo, 17-22.
Morton, James J.—Circle, N. Y., 17-23.
Morton, Temple and Morton—Casto, Lowell, Mass., 17-22.
Morton and Elliott—Wintergarten, Berlin, 1-31.
Mortons, Four—Victoria, N. Y., 17-23.
Mortons, Juggling—Utahna Park, Salt Lake City, 17-22.
Mosher's Terriers—Hathaway's, New Bedford, Mass., 17-22.
MOTOGIRL, LA CREATRICE—Wintergarten, Berlin, 1-Nov. 30.
Mowats, Five—Circle, N. Y., 17-23.
Mudge, Eva—Orpheum, Minneapolis, Minn., 24-30.
Mullen, Ed, and Dog—Proctor's 5th Ave., N. Y., 17-23.
Murphy and Andrews—Family, Butte, Mont., 15-22, Empire, Anaconda, 23-29.
Murphy and Frances—Howard, Boston, 17-22.
Murphy and Willard—Orpheum, San Francisco, 10-23, Orpheum, Los Angeles, 24-Nov. 6.
Murphy, Mr. and Mrs. Mark—Park, Worcester, Mass., 17-22.
Murray, Elizabeth—Columbia, St. Louis, 17-23.
Murtha and Martin—Cleveland's, Chicago, 17-23.
National Trio—Columbia, Cincinnati, 16-22.
Navajo Girls—Grand, Toledo, O., 16-22, Orpheum, Denver, 24-30.
Nelta, Ruth—C. O. H., Chicago, 17-23.
Nelson-Farnum Troupe—Fair, Frederick, Md., 17-22, Arcade, Toledo, 23-29.
Neville, Dorothy—Arcade, Toledo, 16-22.
Newell and Niblo—Keith's, Phila., 17-22, Keith's, Baltimore, 24-30.
New York Comedy Four—Corinthian, Rochester, N. Y., 17-22, Star, Toronto, Can., 24-29.
Niblo, Fred—Hathaway's, New Bedford, Mass., 17-22.
Niles and Bleto—Nickelodeon, Boston, 17-22.
Nobles, Milton and Dolly—Orpheum, Brooklyn, 17-23.
Norman, Mary—C. O. H., Chicago, 17-23.
Norton and Nicholson—Proctor's 58th St., N. Y., 24-30.
Norworth, Jack—Poli's, Hartford, Conn., 17-22.
O'Brien and Buckley—Hathaway's, New Bedford, Mass., 17-22.
O'Brien and Havel—Temple, Detroit, 17-23.
Odenbright, Henry—C. O. H., Chicago, 17-22.
Oeser, Charles—Haymarket, Chicago, 17-23.
Olive, Mlle.—Orpheum, Brooklyn, 17-22.
Ordway, Mabel—Bradenburg's, Phila., 17-22.
O'Rourke and Burnette—Pastor's, N. Y., 17-23.
Orpheus Comedy Four—Yorkville, N. Y., 17-23.
Orville and Frank—Carnival, Newburyport, Mass., 17-22.
Ott and Simons—Poli's, Hartford, Conn., 17-22, Poli's, Bridgeport, 24-29.
Ozavs, The—Bijou, Calumet, Mich., 17-30.
Parker, Abbott—Bradenburg's, Phila., 17-22.
Parker's Dogs—H. and B., Brooklyn, 17-23.
Pascoe and Wilcox—Poli's, Waterbury, Conn., 17-22, Poli's, New Haven, 24-30.
Paulinette and Piquo—M. H., Portsmouth, N. H., 17-22, Salem, Mass., 24-29.
Paulton and Dooley—Keith's, Boston, 17-22.
Perry and Alecia—York, St. John, N. B., 17-23.
Perry and Randall—Proctor's, Albany, 17-23.
Petching Brothers—Orpheum, Denver, 16-22.
Pewitt—Keith's, Baltimore, 17-23.
Piccolo Midgets—Yorkville, N. Y., 17-23.
Picos, Two—Amphion, Brooklyn, 17-22.
Pierce and Maizee—Keith's, Phila., 17-22.
Polk and Collins—Shea's, Buffalo, 17-22.
Potter and Hartwell—Hathaway's, New Bedford, Mass., 17-22.
Powers Brothers—Orpheum, Omaha, Neb., 17-22, Orpheum, Minneapolis, 23-29.
Powers and Freed—G. O. H., Pittsburgh, 17-23.
Prevost and Prevost—Portland, Portland, Me., 17-22.
Primrose, George, and Foley Boys—Columbia, Cincinnati, 17-23.
Prosper Troupe—G. O. H., Pittsburgh, 17-23.
Pulley, Mr. and Mrs. Luke—Keith's, Boston, 3-29.
Radford and Valentine—Apollo, Dusseldorf, Germany, 1-30.
Rae and Broache—G. O. H., Pittsburgh, 17-23.
Ransetta and Belair—Star, Montreal, 17-22.
Rauf, Claude—Novelty, San Francisco, 17-23.
Raymond and Caverly—Proctor's 23d St., N. Y., 17-23.
Raymond and Tricey—Grauman's, Sacramento, 17-22.
Raymond, Joe—Portland, Portland, Me., 17-22.
Rayno's Bull Terriers—Fair, York, Pa., 17-22.
Reimer, Helen—Keith's, Phila., 17-22.
Remington, Mayme—Yorkville, N. Y., 17-23, Circle, N. Y., 24-30.
Reno and Richards—Columbia, Cincinnati, 16-22.
Reynard, Ed F.—H. and B., Brooklyn, 17-22, Keith's, N. Y., 24-30.
Rialti, Mlle.—Cleveland's, Chicago, 16-22.
Rice and Elmer—Empire, Hoboken, N. J., 17-23.
Rice Family—York, St. Johns, N. B., 24-29.
Rice, Fanny—H. and S., N. Y., 17-23.
Rio Brothers—H. and B., Chicago, Ill., 17-22, G. O. H., Indianapolis, 24-30.
Roattino and

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Mary Norman is on the bill at the Chicago Opera House this week; Albertine Melich's bird act is another feature. Others are Carlin and Otto, Mazuz and Mazette, Lucy and Vlate, Armstrong and Holly, and Messenger Boys' Trio.==Cleveland's: Schilzoni's Hungarian Boys' Band, William Bonelli, Edgar Murtha and Ethel Martin in a sketch, Mlle. Rialta, Bean and Hamilton, the Molassos, Lillian Ashley.==Haymarket: John T. Kelly and co., Filson and Errol, Waterbury Brothers and Tenney, Flo Adler and Carolyn Young, Stinson and Merton.==Hyde and Behman's: Joe Coyne, Julian Rose, Steeley, Doty and Coe, Rosario Guerrero, Artie Hall, Bloom and Cooper, Rio Brothers, Robert Fulgora, Brandow and Wiley, Agnes Lee Martyne.==Collseum: Barnum and Bailey's Circus until Wednesday.==Trocadero: Bon Tons.==Sam Jack's: Vaudeville stock.==Folly: Kentucky Belles.==Items: Hal Godfrey made a big hit with The Liar at the C. O. H., getting shouts of laughter. Other hits were made by Knox Wilson, who answered many encores; Sullivan and Pasquelina, Dillon Brothers, the Three Lamonts, and Flo Adler, especially with Al. Gumble's new song, "Jolly Me Along."—Kelley and Ashley made a hit at Cleveland's. Other hits were made by Collins and Hart, the Sisters Rappo, and Al. Fields.==Barnum and Bailey's Circus has drawn great crowds to the Coliseum. O. L. COLBURN.

BOSTON, MASS.—Boston now has the nearest approach to a music hall from dear old London that it has ever enjoyed, and it remains to be seen if the Columbia Music Hall in its new management wins the success which it did not have three seasons ago when it came near doing the same thing. This time there is a vaudeville bill as an initial feature, presenting Clara Ballerini, Carl Damman Troupe, McIntyre and Rice, Libbie Blondell, Bennett and Rich, and John F. Clark. Instead of the ballets, as at the Empire and Alhambra in London, it gives the Weber and Fields burlesques, the first being Whoop-De-Doo, presented by Gracelyn Whitehouse, Kitty Bingham, Pearl Tupper, Chartella Brand, Toby Lyons, Joe Fields, Tom Ward, Paul Shute, Alf Forbes, and Manning and Lang. Smoking will be allowed and daily matinees will be given.==Marcel's Bas Reliefs are conspicuous at Keith's. Other cards are Signor Germinal, the Avolos, Yorke and Adams, Paulton and Doley, Le Roy and Clayton, Zeno, Carl and Zeno, Irving Jones, Foster's dog, McCree and Poole, Mr. and Mrs. Hayman, the Holdsworths, Marion Lamont, Naomi Ethardo, Wilbur Amos, and the biograph.==Lottie Gilson and Billy Hart head the bill at the Howard Athenaeum. Others are the Sandor Trio, Arthur A. Whitelaw, Julia Humes, Murphy and Frances, Spaulding, Mr. and Mrs. George H. Wilson, George and May Woodward, Carroll and Clark, Burdan and Ke Nan, The Holbrooks, Byron and Blanch, Thomas West, and the kinetograph. The burlesque co. plays Bib and Tucker, a skit on Pinafore.==The Tiger Lilies Burlesquers are at the Palace.==At the Lyceum are the Brigadier Burlesquers.==Austin and Stone's gives a bill including George Leslie, Martin Sisters, Star Trio, Mr. and Mrs. Caldwell, Robbins and Trennaman, Vino Sisters, Wilson Brothers, Catharine Yobel, Freda Lancaster, Jack Stewart, Ethel Carter, Vivian Dressler, Ruby Jordan, Welch Duo, Wood and Barry, and Mackay and Clark.==When Boston Music Hall reopens in a few weeks it may add the word "Theatre" to its title as a distinguishing mark. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre week 17 presents Will H. Murphy, Blanche Nichols and co., Charley Case, Ward and Curran, Helen Reimer, Matthews and Harris, Bailey and Madison, Ford and Gehrue, Adamini and Taylor, Lavine and Leonard, Newell and Niblo, Lambert and Pierce, the Magineys, Curtis and Adams, biograph. Usual large patronage.==Gilmore's Auditorium, originally intended to open 17 as a burlesque combination house, with Frank Migone as resident manager, remains dark for week, with prospects of opening 24.==At the Trocadero Manager Floyd Lauman is in his glory, every seat in the house sold out nightly before the curtain rises? Attraction week 17 Bowery Burlesquers, with Watson and Barrett, Taylor Trio, Davenport Brothers, Ben Jansen, De Arcos, and Belle Veola the favorites. Imperial Burlesquers 24.==Lyceum (John G. Jermon, mgr.): Weber's Parisian Widows 17-22, with two new burlesques. Moonlight Maids 24.==Gaiety (late Star) remains closed.==Empire (Frankford): The Apollo Extravaganza co. opened here 17 for week.==Arch Street Museum week 17 has George E. Austin, Martin and Ridgway, Gilbert Sarony, Mr. and Mrs. Hodges, Mabel Conway, Beck and Stewart, the Gottlobs, and cineograph. S. FERNBERGER.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): The crowds week 10-15 had much to see. As they entered the lobby they saw wax busts of President Roosevelt and Judge Parker that reflect great credit upon their modeler, S. Z. Poli. The ladies were this week allowed to vote for their choice, and on Thursday evening the men received souvenirs of the election. The bill pleased immensely, and Potter and Hartwell fairly astonished with their novel acrobatic act. This is their first appearance here and, while first on the bill, they were undoubtedly the hit of the week. Fred Eckhoff and Anna Gordon were a close second with a comedy musical act. The Champagne Dancers were the feature, and while their act is meritorious, it is in need of rehearsing and pruning. Mr. and Mrs. Allison, Mr. and Mrs. Gardner Crane, Leroy and Woodford, Al. Carleton, and the electograph. Week 17-22: Henrietta De Serris' art studies, Charles F. Semon, Bellman and Moore, May Dupont and co., Josephine Gassman, Zimmer, Watson and Hill, and the eletograph.==Item: Mr. Poli spent last week in Worcester and Boston looking over the vaudeville field. JANE MARLIN.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.): It's the same story—crowded houses every performance week 10. The bill is excellent, comprising Henrietta de Serris' living statues by fifteen models from Paris, a most artistic series; Three Yoscarrys, just from abroad; Klein, Ott Brothers and Nicholson, Mr. and Mrs. Jimmie Barry, Hayman and Franklin, Mitchell and Marron, Rome and Ferguson, and the biograph.==Items: Arthur McAvoy, who last season was out with his own co., will preside at the piano at Poli's in place of Harry Tighe, who was recently married in New Haven, and has been transferred to the Poli Theatre in that city.—The Order of Raspberries, which was organized at Poli's last Winter, and which now has fifty subordinate "bushes," has just been granted a charter by the State of Connecticut. The local order is the Supreme Grand Lodge.—Mary Dupont was the recipient of much social attention during her engagement here, and Saturday evening, 8, was given a luncheon at the Beefsteak Club. A. DUMONT.

KANSAS CITY, MO.—The Orpheum offered a bill of unusual excellence week 9-15. Watson, Hutchings and Edwards were the headliners and pleased immensely. The Four Madcaps scored a decided hit, while Zazell and Vernon were well received. Petching Brothers' musical act was both unique and entertaining. Howe and Scott, Varin and Turenne, and Don and Thompson were also more than well received. Business big.==Week 9-15 at Yale's Theatre was a repetition of the former good business. A bill of interesting acts, composed of James Dalton, Frosto and Harvey, Frank Groh, Ardelle and Leslie, Huntress, and pictures, proved very entertaining. For 16-22: William H. Windom, Binney and Chapman, Frank Groh, Three Auburns, James Bingham, and Belle Verna.==Al. Reeves' co. opened to a big Sunday crowd at the Century 9, and business continued fair throughout the week. The burlesques were about the average, while the olio acts were only fair. High Rollers 16. D. KEEDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Heading the bill 10-15 were Marcel's Art Studies, presented for the first time here. The bas reliefs are marvelous. Another feature was The Days of 49, ably presented by Mr. and Mrs. Milton Nobles, Mary Davenport and Allan Bennett. Excellent acts were given by Bedini and Arthur, Four Avolos, Sig. Germinal, Chassino, Brothers Rigoletto, Quigley Brothers, Irving Jones, Jansen, Curtis and Adams, Dudley and Chesiyn, and Litz's spaniels. Business very large. 17-22: Annie Irish, Lew Sully, Willy Zimmermann, Clement De Lion, Crane Brothers, Mlle. Chester's dog, Marvelous Merrills, Eckert and Berg, Vera King, McRae and Poole, Marshall and Lorraine, Van Fossen and McCauley, Vontello and Nina.==Westminster (George H. Batcheller, mgr.): The Tiger Lillies, with Bonita as a feature, did a large business 10-15. Rice and Barton's Big Gaiety co. 17-22. HOWARD C. RIPLEY.

ST. LOUIS, MO.—Mary Shaw and co. are at the Columbia. On the bill are also Gillett's dogs, Elizabeth Murray, Gardner and Vincent, Hal Godfrey and co., Wilton Brothers, Trask and Gladden, Delmore and Oneida, Adams and Drew, and the kinodrome. The Columbia is breaking all records for attendance, and Frank Tate, who is also heavily interested in the Hagenback Show on the Pike, is no longer visible to his friends. Being also in politics to some extent, Frank's occultation is all the more complete.==Bob Manchester's Cracker Jacks are making their sixth visit to the Standard this week. Talent, novelty and ginger are Manchester's slogan, and he brings all of them. Bob Van Osten is leading comedian and all right. Belle Hathaway's monkeys, Sam Scott, Greene Sisters, Wangdoodle Four, Carl Anderson, and others are hits. J. A. NORTON.

NEWARK, N. J.—Proctor's: This excellent bill pleased large houses 10-15: Paul Spadoni, Smith and Campbell, Amy Stone and co., White and Simmons, Mattie Lockett, Ford and Dot West, and Kendall and Thompson.==Waldmann's: Miner's Americans drew the usual large houses 10-15. Ollo: Richie W. Craig, Palfrey and Burton, Fisher and Clark, Lola Bigga, McFarland and Murray, Meyers Sisters, and Charles Blake. Blue Ribbon Girls 17-22. FREDERIC T. MARSH.

TOLEDO, O.—Charmion, clever and captivating as ever, was the chief attraction of the Arcade bill week 9-15. Powers and Freed, musical artists, have a good act, and Tom Heffron does some clever stunts for a man with one leg. The Three Gardner Children sing and dance delightfully. They are pretty and well costumed. Mr. and Mrs. Harry Thorne in An Uptown Flat get many hearty laughs. McKissick and Shadney sing and dance fairly well. Mildred Groves sings some new coon songs and the picks do some clever dancing. Rice and Elmer are good comedy gymnasts. C. M. EDSON.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Bowery Burlesquers, always favorites here, opened 10-15 to fine business. The olio is good. Moonlight Maids 17-22. Utopians 24-29.==Items: The Arena Quartette and Frank Fogarty appeared at the Union League Club 10.—Mart King, Andy McLeod, Foster and Foster, Martini and Maxmillian, Wyman and Ross, Orpheus Comedy Four, and Bellclaire Brothers appeared for the Knights of Columbus 12.—Watson and Barrett do a fine talking act with the Bowery Burlesquers. WALTER C. SMITH.

CINCINNATI, O.—Marguerita Sylva was the star at the Columbia 9-15. Dorothy Neville was admirable in a monologue, and Burrows, Lancaster and co. were very amusing in their new sketch. When Georgiana Was Eighteen. Others were Charles Buckley, Mr. and Mrs. Swickard, Wahland and Teckla, and Keit and Rusic in acrobatic acts, and the Esmerelda Sisters in some graceful dances.==At the People's the Rents-Santley co. offered a pleasing burlesque that compared favorably with anything seen at that house this season. Business big. H. A. SUTTON.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Week 10-15: Many turned away by a very pleasing bill, including Vinella's horses, Loney Haskell, Hill and Sylviany, Mabel Brownell and co., Nessen and Nessen, Slater and Williams, Mona Desmond, Kelly and Reno, and Proctorscope. Week 17-22 Gustave Kerker's "Very Grand Opera" co. heads the list.==Gaiety (Mrs. Agnes Barry, mgr.): Brigadiers 6-8; packed houses; fine co.; made a hit. Rice and Barton 10-12; good bill; big business. Trocaderos 13-15. Vanity Fair 17-19. CHARLES N. PHELPS.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Last week's excellent bill drew a succession of crowded houses, and this week, 17-22, opened large. Bill: Carter De Haven Sextette, Hallen and Fuller, Harrigan, Kelly and Violette, Lotta Gladstone, Prosper Troupe, Coakley and McBride, Rae and Broseke, Herbert's dogs, Powers and Freed, Gorman and West, Bert Wiggins, Robin Frear Heath, and the kinetograph.==Academy (Harry Williams, Jr., mgr.): Week 17-22 Phil Sheridan's City Sports. ALBERT S. L. HEWES.

BUFFALO, N. Y.—Shea's week 10 offered the Orpheum Show, which included McIntyre and Heath, Spessardy's bears, the Latonas, Clarice Vance, Boston Brothers, Smirl and Kessner, Jack Gardner, and Alburtus and Millar.==The Cherry Blossoms were at the Lafayette week 10. In the olio Seymour and Hill and the New York Comedy Four made hits. Business very good. Next week, Thoroughbreds. P. T. O'CONNOR.

WASHINGTON, D. C.—Chase's bill week 17-22 comprises Enigmarelle, Clayton White, Marie Stuart and co., Helena Frederick, Smedley-Arthur Sketch Club, Moore and Littlefield, Genaro and Bailey, Dorothy Kenton, and the vitagraph. Next week, Madame Slapoffski, Milton and Dollie Nobles.==At the Lyceum the Rice and Barton Rose Hill English Folly co. is the attraction. Merry Maidens 24. JOHN T. WARDE.

BALTIMORE, MD.—The bill at the Maryland is headed by Henry Lee, and includes Claude Gillingwater in The Wrong Man, Hines and Remington in The Manicure Girl, Pewitt, Clifford and Blake, the Howard Brothers, Marion Lamont, and the biograph.==The Merry Maidens are at the Monumental. A pleasing programme is presented, headed by Nellie Hanly. Parisian Widows 24. HAROLD RUTLEDGE.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Houses were exceptionally good 10-15, with Mabel McKinley, Mary Hampton and co., Fulgora, Artie Hall, Herbert's dogs, Ford and Wilson, Alice Lyndon Doll, Hassan Ben Ali's Arabs, and kinetograph.==Star (F. W. Stair, mgr.): Dainty Duchess co. did good business 10-15. New York Stars 17-22. STANLEY McKEOWN BROWN.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): Rose Sydell's London Belles gave a satisfactory performance to big audience 9. Olio: Jack and Bertha Riche, Weston Sisters, Kenny and Hollis, Campbell, Weber and co., the Bijou Comedy Trio, and Relyea. Trans-Atlantic co. 16-22.==The Crystal is doing a good business with a well selected bill, and the Grand vies with it successfully. CLAUDE L. N. NORRIE.

CLEVELAND, O.—Keith's Prospect (L. M. Eirick, mgr.): The bill 17-22 includes Emmett Corrigan and co., Catherine Bloodgood, Ford and Wilson, Josselyn Trio, and Ford Sisters.==Star Theatre has the Bohemian Burlesquers 17-22.==Will N. Drew, the popular manager of the Tiger Lillies, was in town week 10 greeting his many friends and visiting his family. WILLIAM CRASTON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Week 3-9 a splendid bill with the Melrose Troupe in the lead. Others are Mr. and Mrs. Howard Truesdell, Lawson and Namon, Leo Carillo, Rooney and Bent, Musical Goolmans, Al. Shean, and Harry La Rose and co. Crowded houses nightly. DON W. CARLTON.

SAN FRANCISCO, CAL.—At the Orpheum 2-9 are Felix and Barry, Madame Avery Strockosch, Hoey and Lee, Ted E. Box, Trovolo, Kenedey and Reynolds, Two Pucks, Urbani and Son, and pictures.==At the Chutes: James and Bonnie Farley, Mabel Lamson, Gus Leonard, Weston and Beasley, the Laurelles, and biograph. OSCAR SIDNEY FRANK.

WALLA WALLA, WASH.—La Vern's Summer Park (Vern La Vern, mgr.): Week 3-9 to good business: Arthur O. Folkert, the Regals, the Winstanleys, Olive Gallaway, and the Two Malcolms. Manager La Vern will put on the Passion Play pictures Sunday, 9. Rev. Andrias Bard, rector St. Paul's Church, will give lecture. WILLIAM S. FOOR.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): A good bill, headed by Primrose, West and Foley Brothers in a graceful dancing turn, pleased large houses week 10-15. Empire Comedy Four pleased decidedly. Others were Hoch, Elton and co., Musical Kleist, Louis Agoust, Reno and Richards, Maxwell and Dudley, Louis Montrose, and bioscope. 17-22: Marguerite Slyva, Flying Dunbars.==Empire (Charles Zimmerman, mgr.): Kentucky Belles 10-15. Fair performance.==New Unique (R. B. Thorbus, mgr.): Opened 10 to a large audience. The house has a pretty interior; 1,000 seats done in leather and plush, all on the first floor. The six acts offered are good and would be a credit to a higher priced house. The bill includes Kelly and Massey, the Loves, Waldo, Marguerite Hope, Lingard, Andrews and Morton, and moving pictures. Performances will be given every night except Sunday, with matinees Monday, Wednesday, and Saturday.==Item: Dorothy Neville, who was at the Grand last week, was married in this city 8 to Robert E. Moore, formerly of Indianapolis, but now of New York. It is said that the actress will finish this season on the stage and then retire.

BROCKTON, MASS.—The thirty-first annual fair of the Brockton Agricultural Society 4-7 was a great success. The attendance for four days was 115,000. The attractions were engaged by Manager W. B. Cross, of the City Theatre, and appeared under the personal management of W. H. Allen, of New York. The musical programme was furnished by Clark's Band, of Providence; Martland's and Milo Burke's bands, of this city. The following artists gave one of the best programmes the society has ever presented: Six Peerless Potters, Four Lukens, Three Rio Brothers, Wills and Hassan, Paul Castagnetta, Morris and Bowen, Rossow Midgets, Yamamoto Brothers, Stirk and Loudan, Luellita and Howard, Deonzo Brothers, Zobedie, Chester Johnstone, Alexander Seabert and his mule, Minting, Harry Rochez's dogs and ponies, and Parker's dogs.

DENVER, COL.—Orpheum 3-9 drew good houses. Kronau's military spectacle, Our Boys in Blue, headed the bill. Other pleasing numbers were Sinon and Paris, Klein and Clifton, Mr. and Mrs. Alfred Kelcy, Misses Delmore, Techow's cats, Paul Barnes, and kinodrome. Week 10-16: Williams and Tucker, Three Dumonds, Burton and Brooks, Three Mitchells, J. A. Probst, Owley and Randall, Mr. and Mrs. Alfred Kelcy.==Crystal: 3-9: May and Miles, McCall Trio, Sylvan and O'Neal, Fegaro, Vernie McPherson, 10-16: Three Dentons, Sutton and Sutton, Brooks and Young, Cardownie Sisters, Vernie McPherson, Dolly Vernon.==Novelty: 3-9: Teed and Lazell, Lew Welch, Davies Duo, Harry Haley, Harvey and Doane, Mae Kesler, the Neals. 10-16: Cora Miskel and the Twins, Livingstone and Montrose, Leo Rudolph, Johathan and Matt, and others.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business to capacity week 10-15. Rose Stahl, ably assisted by Eleanor Blanchard and Jack Cowell, made a decided hit in her admirable sketch, The Chorus Lady. Others were Ten Ichi Troupe, Lucy Clark, Girard and Gardner, Eva Mudge, Charles and Minnie Savan, John E. Camp, and kinetograph. Week 17-22: Vassar Girls, Harry Gilfoil, Three Donalds, Gotham Comedy Four, Jules and Ella Garrison, Billy Link, and St. Onge Brothers.==Corinthian (Henry C. Jacobs, mgr.; Fred E. Strauss, res. mgr.): The New York Stars to good business week 10-15. Charles B. Watson, the Lellotts, Henry G. Kopper, and others made good. Cherry Blossoms 17-22.

ST. JOSEPH, MO.—Orpheum (John S. Burke, mgr.): Week 2-8: Lillian Shaw, the Madcaps, Juggling Barretts, Marcus and Gartelle, Emmet Devoy and co., Joan Hayden's Cycle of Love, and pictures completed good bill. Good business continues. Week 9-15: Mr. and Mrs. Sidney Drew, W. C. Kelly, Eugene Laurant and co., Foy and Clark, Powers Brothers, and Little and Pritzkow.==Crystal (J. E. Jackson, mgr.): Week 2-9: Frosto and Harvey, Huntress, Sisters Bancroft, Hillery C. Sloan, Scanlon and Foley, Jim Dalton, and pictures to the usual good business. 9-15: William H. Windom, Three Auburns, Belle Verna, H. C. Sloan, Binney and Chapmen, and James W. Bingham.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.): Week 10-15: Mr. and Mrs. Mark Murphy, Edward Nicander, Polk and Tresk, the Nellos, Campbell and Caulfield, Fields and Hanson, Golden Gate Quartette, and vitagraph. "Hathaway" business (capacity) continues. Week 17-22: Fred Niblo, Mr. and Mrs. Perkins Fisher, O'Brien and Buckley, Mehan's dogs, Loretta and Epps, Potter and Hartwell, Willie Gardner, and pictures.==Sheedy's (David R. Buffington, mgr.): Week 10-15: Wesson, Walters and Wesson, Marr and Evans, Three Hills, Great Robin, Musical Craighs, May Morris, Gardner, Golden and Gardner, and vitagraph.

SEATTLE, WASH.—The Pantages Theatre, the new vaudeville house, with a seating capacity of about 800, at the corner of Second Avenue and Seneca Street, will open 10, under the management of Alexander Pantages, who has for some time past conducted the Crystal Theatre. The new house is very attractively fitted up, and will doubtless prove very popular. As has been noted in these columns previously, the continuous vaudeville houses are quite numerous here, and though they are all doing a big business, they have not detracted from the business of the larger theatres to any marked degree.

DETROIT, MICH.—The Temple bill week 10-15 is very entertaining, and is headed by Harry Gilfoil in his clever character sketch, Baron Sands. Carlton Macy and Maud Edna Hall in A Timley Awakening are clever. Clever Frank Bush, Caron and Herbert, the charming Meredith Sisters, who made a big hit, Seeley, Doty and Coe, Sandor Trio, Ford Brothers, and the kinetograph all pleased. Robert Hilliard and June Pelton (a Detroiter), Ten Ichi Troupe, O'Brien and Havel, Lucy Clarke, Kelly and Ashby, George W. Day, Carter and Buford are promised week 17.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A first-class bill drew big business week 10-16. Programme was run in this order: Mr. and Mrs. Gottlob, Hanley and Valesco, Luigi Dell Ore, Mills and Morris, De Onzo Brothers, Alf Grant, Herbert Crowley, Holcombe, Curtis and Webb, kinetograph. Week 17-23: George Friend and co., Manhattan Rosebuds, Rice and Elmer, James F. McDonald, Marion and Deane, Louise Sylvester, Harper and Stuart.

TRENTON, N. J.—Trent (Edward Renton, mgr.): A fine programme was week 10, the Gasch Sisters and Pewitt being the leading features. Deltorelli and Glissando, Joe Morris, Faust Comedy Trio, Barr and Evans, Adamini and Taylor, Madox and Prouty, and the biograph completed the bill. Week 17: Dan McAvoy, Holcombe, Curtis and Webb, Majestic Musical Four, Irene Franklin, Ed Estus, Jennings and Renfew, Joe Morris, biograph.

LOUISVILLE, KY.—The programme at Hopkins' week 9-15, which drew excellent business, included Reed and Shaw, Florence Sisters, the Columbians, Mr. and Mrs. Searl Allen, Les Salvaggis, Lotta Gladstone, and Gardiner and Vincent.==At the New Buckingham the Cracker Jacks pleased 9-15. Business excellent. In the co. are Bob Van Osten, Carl J. Anderson, Sam Adams, Greene Sisters, and the Wangdoodle Four. Rentz-Santley co. 16.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week 10-15: Josephine Sabel, W. H. Murphy, Blache Nichols and co., Gotham Comedy Four, George W. Day, Barry and Halvers, Martin Brothers, Chinese Johnny Williams, and kinodrome to large and pleased audiences.==Star (Herbert Albin, res. mgr.): Week 10-15: The Fays, second week, pleased large houses. The Fays' performances have caused much discussion.

PEORIA, ILL.—Weast (C. F. Bartson, mgr.): Week 10-17: Jule Levy Trio, Fox and Foxie, Wilson and Demonville, and Harrison Brothers. Interesting bill; good crowds.==Jacobs' (A. F. Jacobs, prop.): Excellent programme and attendance week 10-17.==Item: P. A. Weast, formerly proprietor of Weast Theatre, has returned from an extended trip through Europe.

WORCESTER, MASS.—Park (P. F. Shea and Alf T. Wilton, lessees and mgrs.): S. Miller Kent and co. were the headliners of a very good bill 10-15. Others were Chadwick Trio, Riva Brothers, Four Huntings, Earl and Wilson, and Matthews and Ashley. 17-22: Mr. and Mrs. Mark Murphy, Bottomly Troupe, Cooper and Robinson, and Herbert Brooks.

SPRINGFIELD, MASS.—At the Nelson the Utopian Burlesquers did a big business week 3. Madden and Jess and Mildred Stoller were prominent. The Brigadiers, with Edmond Hayes as A Wise Guy as the leading card, did another large week 10. Mr. Hayes' tough is a classic of its kind. The specialties were excellent. Trocaderos week 17.

SCHENECTADY, N. Y.—Mohawk (Weber and Rush, mgrs.): A big vaudeville bill which your correspondent mentioned last week drew large and well satisfied audiences 3-8. The same conditions prevailed 10, when there appeared Midgley and Carlisle, Colby and Way, Watermelon Trust, Ritchie Duo, Mason and Frances, Ed Gray, and V. P. Woodward.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Opened week 10: Hughes and Hazleton, Morgan and Crone, Bending Bands, Morgan and Markey. Large houses. Week 17: James Richmond Glenroy, William B. Daley, Charlotte Slammers, Martini and Maxmillian, Morton, Temple and Morton, Marshall and Barttett, Wood and Stone.

PORTLAND, ME.—The Portland (James E. Moore, mgr.): Another excellent bill, headed by Press Eldridge, week 10, including Charles Hero, Ed Estus, Julia Kingsley, and Nelson Lewis, York and Adams, Marshall and Loraine, Ed Foster, and the biograph to capacity. Week 17: Melani Trio, Charles Ernest, Prevost and Prevost, H. V. Fitzgerald, the Zarmes.

LA SALLE, ILL.—The Gem (formerly the old Turner Opera House) opened 10 as a continuous vaudeville house. The interior has been redecorated and makes a splendid appearance. The opening programme is very good and drew a good house. Daniel F. Cline, formerly with Ringling Brothers, is manager.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): The attendance is satisfactory and the bill is a little better than usual. The features are: Valerie Bergere and co., Carlisle ponies, Hughes Musical Trio, McCabe, Sabine and Vera, Borani and Nevaro, Lillian Shaw, Les Olopas, and the views.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): Clark's Runaway Girls drew good houses 10-15. Olio was good and composed of the Levails, Burg Sisters, Horseshoe Three, Reynolds and Guhe, Murphy, La Marche and Riley, and George C. Davis. Miner's Americans 17-22.

NEW LONDON, CONN.—Opera House (James P. Neilan, mgr.): Negotiations were made by out of town parties to lease this house for vaudeville performances. They were unable, however, to secure a license. It will continue under same management, playing first-class vaudeville attractions.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; Joseph D. Criddle, mgr.): Exceptionally attractive bill 10-15, including W. H. Pascoe and Helen Mar Wilcox, Charles F. Semon, Mary Dupont and Willard Hutchinson, May Evans, Curtis' dogs, Watson and Hill, Orpheus Comedy Four, and electrograph.

ST. JOHN, N. B.—York Theatre (R. J. Armstrong, mgr.): Fine business and performances 4-8. Week 10-15: Castellat and Hall, Mae Russell, Orville and Frank, O'Brien and West, Perry and Randall, Stirk and London, and Adgie and her lions. Splendid bill. Big business.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Week 10-15: Castle Square Quartette, World's Trio, Clifford and Burke, O'Rourge-Burnett Trio, Six Manhattan Rosebuds, Alpha Trio, and Morse and Littlefield.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Hayes and Healey, Ott, Simons and Warde, O'Brien and Buckley, Jessie Bradbury, John Birch, and Archer's Filipino Girls 10-15 are pleasing large audiences.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Week 10-15: James Richmond Glenroy, William B. Daly, Charlotte Stammers, Martini and Maxmillian, Morton, Temple and Morton, Marshall and Bartlett, Wood and Stone, and biograph. Business good.

ATLANTA, GA.—Star (J. B. Thompson, mgr.): Week 10-15: Nellie Rumford, Van Leen and Duke, May Butts, Hi Tom Ward, Kiely Sisters, Blair and McNulty, Lowman Sisters' Trio, Ludlow Allen, and Kittie Butts, pleasing fair houses.

SALEM, MASS.—Mechanics' Hall (James E. Moore, mgr.): Week 10-15: McMahon's Minstrel Maids and Watermelon Girls, A. O. Duncan, Ed Estus, Chinese Johnny Williams, Howard Brothers, Slack Sisters, and Matthews and Harris. Large business.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): The season of high-class vaudeville opened 10. The Cimeron Trio were the leading feature, with Cal Stewart close behind. Bill week 17 has Digby Bell as headliner.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill 10-15: Lyster and Cooke, Burkhart and Berry, Al. and Mae Plew, Pauline Zara, Marie Girard, Lillian De Vare, Fannie May, and James D. Proudlove. Large business.

MONTREAL, CAN.—Theatre Francais (Sparrow Amusement Co., mgrs.): 10-15: The Jolly Grass Widows to good business. Jeannette Guilding, Snitz Moore and Charley Burkhart attend to the comedy work. Dainty Duchess 17-22.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Merry Maidens 6-8. Performances and houses good. Robie's Knickerbocker co. gave good performances to large houses 10-12.

SPRINGFIELD, O.—Orpheum (Orpheum Theatre Co., mgrs.): A good bill 10-15 with Lansing, Bernstein Children, the Sloans, O. P. Hall, and pictures drew very good business.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Week 10: Marie Laurens, Martin and Quigg, Juggling Comars, Jennie Dunn, McCormick and Barrow. Good houses.

COLORADO SPRINGS, COL.—Empire (William Binford, res. mgr.): Carl Charles, Inez McCusker, Wellington Brothers, Seymour and May, and pictures 3-8. S. R. O. all week.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): Blue Ribbon Girls 6-8; big business; pleased. Parisian Widows 10-12; strong co.; excellent business. Knickerbockers 13-15.

VAUDEVILLE. VAUDEVILLE.

W. C. FIELDS

TOURING THE WORLD.

Folies Bergere, Paris, 2 months, beginning October 10.

A Big Success!

PHIL. W. PETERS NETTIE

WITH

JOHNNY AND EMMA RAY, DOWN THE PIKE

Direction of E. D. STAIR.

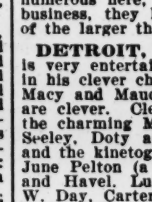
Touring Africa, India, China, Japan and the Philippines

With the EUGEN SANDOW SHOW

JOHN W. WORLD AND KINGSTON MINDELL

The Singing and Dancing Comedian. The Dancing Soubrette with the Grand Opera Voice.

"Those Mysterious Fellows,"



Latimore and Leigh

11th Week—Vaudeville Feature North Bros. Comedians, No. 1 Co.

Presenting the cleverest and most amazing Substitution Mystery extant. Week Oct. 17th, Des Moines, Iowa.

"Smart Set Dancers."

FRANKIE JOHNNIE

St. John AND Le Fevre

Singing, Dancing and Imitations in One.

This week, Keith's Union Square. Address all Agents, or 134 W. 37th St., New York City.

MISS

MARGARET ASHTON

The American Soprano.

Touring Europe. One Continued Success.

Oct. 24, Empire, Manchester; Oct. 31, Empire Palace, Sheffield; Nov. 7, Empire Palace, Leeds; Nov. 14, Empire, Bradford. Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

JOE MYRA BUSTER **KEATON**

One of the features at Keith's Union Square this week.

"Buster, Buster, you're all right,
You make a hit most every night.
You make the people laugh and roar
As I never heard them laugh before.
I've often wondered here of late
How one so small can be so great."

PRESS ELDRIDGE.

CORRESPONDENCE

(Continued from page 7.)

Venice 11; excellent business; fine production; pleased every one. On the Suwanee River 14. Martin's U. T. C. 18.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Chase-Lister Dramatic co. 10-12 presented Clover Dale, Two Orphans, and The Black Hawk Mine; very clever co.; good business. Deestrict Skule (local) 24. Peck's Bad Boy 28.

NEVADA.—MOORE'S THEATRE (John A. Tyler, mgr.): Dr. Jekyll and Mr. Hyde 8; good co. and business. Two Penitentaries 13. Haskell Indian Band 19.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Season opened 7 with Joseph De Grasse in Merchant of Venice; large audience; performance good. One Widow Won 27.

LOUISIANA.—PARKS' THEATRE (Druey Parks, mgr. and lessee): Banker's Child 4; average performance; half house. Western Girl 11 canceled. Peck's Bad Boy 17. One Widow Won 29.

DE SOTO.—JEFFERSON THEATRE (Leon Herrick, mgr.): Peck's Bad Boy 12. Honolulu Coon 17.

MONTANA.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): The Fatal Wedding 6; fair co. and house. Isadore Rush in Glittering Gloria 13.

HELENA.—THEATRE (Hamell and McWilliam, mgrs.): Fatal Wedding 5; fair house; poor performance. Heart of Chicago 10. County Chairman 19.

NEBRASKA.

FREMONT.—LARSON THEATRE (W. A. Lowry, mgr.): Jack Hoeffler co. 3-8; good co.; fair business. Plays: Michael Strogoff, Away Back East, A Divorce Cure, Camille, Fanchon, Prince of Liars. Stetson's U. T. C. 10; regulation S. R. O. Girl from Kansas 15. Over Niagara Falls 18. The Show Girl 27. Buster Brown Nov. 2.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Across the Desert 4 canceled. Factory Foundling 7 canceled. Old Farmer Hopkins 17. In Louisiana 20. Girl from Kansas 28.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Eva Tanguay 21.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Roe Stock co. 3-8; good week; pleased. The Jeffersons in The Rivals 11; fair house. Ezra Kendall in Weatherbeaten Benson 12; S. R. O. Aubrey Stock co. 17-22 (except 18). Mildred Holland 18.==PARK THEATRE (John Stiles, mgr.): Child of the Slums 6-8; good houses; pleased. Queen of the White Slaves 10; large houses; excellent production. Little Church Around the Corner 13-15. Game of Hearts 17-19. Secrets of the Subway 20-22.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus. mgr.): Marie Wainwright in Twelfth Night 6 pleased small but select audience. Cook-Church co. 7, 8; good receipts. Plays: An Actor's Romance, The Midnight Alarm, A Ride for Life. Louis J. Russell in The Middleman 12; fine performance; good house. Klark-Urban co. 17-22.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Clara Turner co. opened 10 in At Cozy Corners to S. R. O. Other plays: Roanoke, Why Men Tempt Women, Alone in Greater New York, The Sorceress, A Mill Girl's Honor, A Japanese Peach Blossom, Miss Sherlock Holmes, Foxy Grandpa's Girl. Mildred Holland 17. U. T. C. 22. Lottie Gilson co. 24-29.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Clara Turner co. closed 3-8 to fair business. The Rivals 10; medium house; pleased. Ezra Kendall in Weatherbeaten Benson 11; good business; satisfaction. Mildred Holland 14. Florence Hamilton co. 17-22.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Katherine Rober Stock co. 10-12. Plays: My Uncle from New York, Thelma, Moths; fair and pleased audiences. Why Girls Leave Home 19.

NASHUA.—THEATRE (A. H. Davis, mgr.): Why Girls Leave Home 6; good production; S. R. O. Dot Carrol opened 10-15 to good receipts. Charles K. Harris 17-22.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): When Women Love 11 pleased fair house. Campanari Concert co. 15. Stetson's U. T. C. 25. The Middleman Nov. 7. Sky Farm 18.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (L. Stoddart Taylor, mgr.): Peck's Bad Boy 7, 8; each performance was well attended; pleased. Thou Shalt Not Kill 12, 13; play failed to draw; co. and play failed to please. Iris 17. Ghosts 20. Bonnie Brier Bush 26. Daniel Sully 27. Kathryn Willard 28. Tobie Hoxie 29.==STATE STREET THEATRE (F. B. Shalters, mgr.): When Johnny Comes Marching Home 6, 7 attracted fair audiences, but performance was rather slow. Florence Bindley in The Street Singer 8 pleased good audience. Fatal Wedding 10 to capacity; performance very satisfactory. Walter E. Perkins appeared 11, 12 in his new farce-comedy, Who Goes There, and kept his audiences in continual roar.==ITEM: Maurice Campbell and David Belasco brought suit in the United States Court here to compel I. C. Mishler to fill a contract for the appearance of Henrietta Crosman in Sweet Kitty Bellairs 14. The case was decided against the plaintiffs, on the ground that Mr. Mishler was not a resident of New Jersey. Mr. Belasco will bring another action for damages. ALBERT C. D. WILSON.

HOBOKEN.—LYRIC THEATRE (H. P. Souller, mgr.; Grant S. Briggs, bus.-mgr.): When Women Love to good business 6-8; co. competent. John Lane Connor, as Harold Young, did good work, while David Walters, as Robert Dayton, his rival, was exceptionally clever. Ruth Macauley was very pleasing as Madge Carlton. From Rags to Riches to capacity 9-12; co. excellent; scenery superb. Carol Daly played part of Charles Montgomery, the villain, in very capable manner, and Joseph Stanley, as Ned Nimble, the newsboy, won much favor; at the close of the act he was presented with a basket of flowers. Anna B. Rishe, as Gertrude Clarke, and Florence Weston as Flossy, were also good. The Span of Life 13-15. Wedded and Parted 16-19. A Child of the Slums 20-23. THOMAS J. McALEER.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Myrkle-Harder Stock co. 3-8 in My Jim, At the Risk of His Life, The Fisherman's Daughter, Along the Kennebec, A Secret Dispatch, Lost on the Pacific; good co. and business. Johnstown Flood 11; thrilling melodrama; fair business. Sherlock Holmes 13. Payton Comedy co. 17-22. Child of the Slums 24. Queen of the White Slaves 27. Mr. Wilson, That's All, 31.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (John D. Flynn, mgr.): Charley Grapewin in The Awakening of Mr. Pipp 6-8; good performance. Sherlock Holmes 10, 11; very satisfactory performance; good business. Barney Gilmore in Kidnapped in New York 12; co. pleased; fair business. A Mad Marriage 13, 14. Henrietta Crosman in Sweet Kitty Bellairs 15. Her Lord and Master 17. Over Niagara Falls 20-22.

PATERSON.—OPERA HOUSE (John J. Goetchins, mgr.): Heart of Maryland 6-8; satisfactory performance; fair audiences. Rachel Goldstein 10-12; audience of goodly numbers, who seemed pleased. Henrietta Crosman in Sweet Kitty Bellairs delighted capacity 13; co. fine. Sherlock Holmes 14, 15. Thou Shalt Not Kill 17-19.

BURLINGTON.—AUDITORIUM THEATRE (J. W. Lanning, mgr.): Human Hearts 8; business good; co. fine. Girls Will Be Girls 10; packed house; co. better than last season. Peck's Bad Boy 13. Missourians 15. Helen Grantley in My Lord and Master 19.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): The Ninety and Nine attracted snug houses 10-12. Walter Hodges in leading character was commendable. The Beauty Doctor pleased good attendance 13-15; play handsomely staged and, as usual, very satisfactory. The Rays in Down the Pike 17-19. Holty-Toity 20-22.==BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): Nellie McHenry in M'liss 10-12; good houses; supporting co. rendered efficient aid. The Peddler, with Sam Thorne, entertained good houses 13-15. Barney Gilmore in Kidnapped in New York 17-19. Down by the Sea 20-22.==LYCEUM THEATRE (M. E. Wollfe, mgr.): Weber-Ziegfeld All-Star stock co. appeared in their new spectacular musical play, Higgledy Piggledy, 10-12 to large audiences and scored unqualified hit; piece filled with good things and characters handled in an admirable manner. Anna Held, Marie Dressler, Joe Weber, and Harry Morris were at their best, and were sustained by most excellent co. Scenery and costumes elaborate; chorus beyond average; music tuneful and catchy, and Marie Dressler's song, "A Great Big Girl Like Me," was the greatest individual success of play. William Gillette in The Admirable Crichton to good business 14, 15. Ethel Barrymore in Sunday 20. J. W. CARRUTHERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Good sized and apparently pleased house saw Charley Grapewin in The Awakening of Mr. Pipp 5; simply a vaudeville act into which was thrown much that was unrefined. "The awakening" was well acted and, at times, rather amusing. The part of Mrs. Pipp was neatly done by Anna Chance. The Beauty Doctor drew big houses 6; as advertised, simply melange containing some clever dancing and pleasing songs; electrical effects in culture drill and club swinging of Mollie Egbert made hits. Shadows of a Great City (return) 12. A Woman's Struggle 13. Andrew Mack in The Way to Kenmare 14. Walter Perkins in Who Goes There 15.==ITEMS: The old Anthony Hall, now owned by Schaugh-naugh-ta-da Tribe, 123, Red Men, will be opened 24, when the Fays will begin a two weeks' engagement there.—Schenectady Lodge, No. 480, B. P. O. E., met for the first time in their new quarters, Red Men's Hall, 10, and paid deserved tribute in memorial to Past Grand Exalted Ruler Meade D. Detweiler. The ovation, delivered by Exalted Ruler Bernardi, was particularly fitting and appropriate. GEORGE C. MOON.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Wizard of Oz 21, 22.==BASTABLE THEATRE (H. A. Hurtig, mgr.): James J. Corbett in Pals was successful in every way 6-8. Hal Davis has a "fat" part in Higgins and plays it for all there is in it. Inez Macauley was exceptionally clever as Grace. The Beauty Doctor to S. R. O. for third time here 10-12. The Ninety and Nine 13-15. Holty-Toity 17-19. Down the Pike 20-22.==GRAND OPERA HOUSE (C. H. Plummer, mgr.): A Game of Hearts drew well 6-8. The Peddler amused large audiences 10-12. Nellie McHenry 13-15. Down by the Sea 17-19. Kidnapped in New York 20-22.==ITEMS: Owing to scarcity of first-class attractions the Wieting management has decided to run a vaudeville bill from two to three nights on open dates, and if the experiment is profitable it will be continued.—One of Robert Fitzsimmons' lion cubs died here 5. E. A. BRIDGEMAN.

ELMIRA.—ITEMS: Amalgamated Theatre Building Association of New York is rapidly transforming ruins of burned Lyceum into semblance of a modern Theatre. An army of workmen have already completed foundations and started on side walls, and there is every reason to believe that house will be completed by Jan. 15, 1905, the time named in the contract. An unusually large number of fire exits are being arranged for, and new Lyceum will be as safe as it is possible to make it.—The Empire Minstrels, of this city, under management of Benjamin Parker, opened season at Montour Falls, N. Y., Opera House 8. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Babes in Toyland 6; well received; full house; production splendidly staged. Ninety and Nine 7, 8; good business. Eight Bells 10-12 pleased large audiences. Sky Farm 13-15. Wizard of Oz 18, 19. Dealers in White Women 20-22.==EMPIRE THEATRE (H. R. Jacobs, mgr.): Wedded and Parted 10-12; large attendance. Why Girls Leave Home 13-15. A Woman's Struggle 17-19. Slaves of the Mine 20-22. CHARLES N. PHELPS.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Keystone Dramatic co. 10-15 opened in A Stranger in a Strange Land, followed by The Tie that Binds, The Christian first half of week; good co. and business; specialties pleased. Engagement of Henrietta Crosman in Sweet Kitty Bellairs 12 was event of local season, and large audience testified its appreciation of fine work of star and support; sumptuous mounting. Andrew Mack in The Way to Kenmare 13; strong co.; well filled house. Eight Bells 17. Human Hearts 18. Bernstein's Vaudeville Stars 20.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Secret of the Subway 6-8 drew well and pleased. Shadows of a Great City 10-12; fine audiences. Andrew Mack 15.==RAND'S OPERA HOUSE (M. Reis, mgr.): Season opened with Why Girls Leave Home 10-12; fair houses. Wedded and Parted 13-15. ==LYCEUM THEATRE (Burns Gilliam, mgr.): Mortimer Snow Stock co. in Soldiers of Fortune 10-15, testing capacity of house and again proving popularity of this co. Shadow Behind the Throne 17-22.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Quincy Adams Sawyer 7; large audience; excellent performance and co.; one of best seen here in some time. Fred and Minnie Seward's appearance after fourteen years was occasion of a crowded house 10, when they opened their week with The Black Eagle. Other plays: The Day of Judgment, The Twin Sisters, Still Waters Run Deep, The Best Man Wins, The Way of the World, Fooled by Fortune. Why Girls Leave Home 31.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Keystone Dramatic co. closed 4-8 with East Lynne, A Stranger in a Strange Land, Monte Cristo; good business. Why Girls Go Wrong 10; good business; pleasing performance. Andrew Mack in The Way to Kenmare 12; crowded house; good performance. Eight Bells 13. The Brownies 14, 15. Myrkle and Harder Stock co. 17-22.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Hoyt's Bunch of Keys pleased fair house 6. Under Southern Skies 7; fair business; performance satisfactory. Silver Slipper 10; big co.; good performance; excellent dancing; crowded house. David Harum 13. The Factory Girl 15. The Peddler 18. Peck and His Mother-in-Law 20. The Strollers 22.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Silver Slipper 11; good business. Holty-Toity 14; fair house. The Strollers 21.==BURTIS OPERA HOUSE (E. S. Newton, mgr.): Funny Side of Life 10; moderate business. The Peddler 19. A Military Man 20. Peck and His Mother-in-Law 21. Princess of Panama 22. Johnstown Flood 29.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): Babes in Toyland 5; S. R. O.; fine co.; good satisfaction. The Peddler 6; light house; good co. Beauty Doctor 7; large house; fine co.; good satisfaction. J. J. Corbett in Pals 10; light house; fair co. Richard III 13. Woman's Struggle 14. Funny Side of Life 15. Keystone Dramatic co. 17-22.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Babes in Toyland 5; S. R. O.; excellent performance. Quincy Adams Sawyer 22; two performances; business fair; good co. Walter Perkins 14. Seward Stock co. 17-22 (except 21). Funny Side of Life 21. Democratic Mass Meeting 24. Why Girls Leave Home 29.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Why Girls Go Wrong 7; fair performance and co.; business good. Sky Farm 11; good business; excellent performance. Keystone Dramatic co. 12, 13 opened with A Stranger in a Strange Land to good business; co. good. Other plays: Utah, The Christian, Oliver Cromwell (local) 17, 18. Johnstown Flood 19.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): The Factory Girl pleased large house 6. Mary Emerson in His Majesty and the Maid pleased fair house 12. Richard III 14. Shadows of a Great City 15. Funny Side of Life 17. Howe's Moving Pictures Nov. 1. The Chorus Girl 2. Why Girls Leave Home 4.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Eben Holden 12; universal satisfaction; very large audience. Beauty Doctor 20. Our New Minister Nov. 3.==ITEM: A number of personal friends went to Buffalo, N. Y., 9 to see Sophie Burnham, who is with the Rays in Down the Pike.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): The Peddler 7, 8; large attendance; seemed to please. Charles A. Loder in Funny Side of Life 12; medium audience; seemed to please. Shadows of a Great City 13, 14; good attendance; fair entertainment. Holty-Toity 15.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Funny Side of Life 11 pleased fair audience. Peck and His Mother-in-Law 18 canceled. The Strollers 19. Culhane, Chase and Weston's Minstrels 22. Quincy Adams Sawyer 24. Richard III 26.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Mary Emerson in His Majesty and the Maid 11; fair house. Who Goes There 13; good business. A Woman's Struggle 15; large houses at both performances. A Ragged Hero 19. Human Hearts 21. Charles A. Loder 23.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Under Southern Skies 4; well pleased; nice house. James J. Corbett 11. David Harum 12. The Factory Girl 13. Charles Loder 14. Quincy Adams Sawyer 19. Richard III 21.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Mary Emerson in His Majesty and the Maid 10; good production and house. Dr. Vrie's Stock co. 24-29. Creston Clarke in Monsieur Beaucaire Nov. 7. J. H. Stodard 14. Human Hearts 16.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): Eben Holden 10; satisfaction; good business. His Majesty and the Maid 15. Princess of Panama 18. The Peddler 21. Town Officer 24. David Harum 25. Richard III 29.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Under Southern Skies 8; full houses; good co. The Strollers 20. Walter E. Perkins in Who Goes There 21. Ethel Barrymore in Sunday 22. Roselle Knott in Cousin Kate 29.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Sky Farm 10; excellent performance; good house. Why Girls Go Wrong 11; very poor attraction; small house. Eight Bells 15. Phelan Stock co. 17-22.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Too Proud to Beg 11; good house. The Holy City 24. David Harum 27. Si Plunkard Nov. 2.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): Arizona 5; fine performance; fair business. A Bunch of Keys 7; good performance and business. A Ragged Hero 10; fair performance and business.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Silver Slipper 8; large audience; good performance. A Chinese Honeymoon 12. Too Proud to Beg 15.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Eben Holden 7; good performance; capacity. Quincy Adams Sawyer 22. Richard III 27. Whitney Male Quartette 28.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Factory Girl 10; good production; big house. Princess of Panama 20. Quincy Adams Sawyer 31. Culhane, Chase and Weston's Minstrels Nov. 5.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): David Harum 10; good house; pleased audience. Quincy Adams Sawyer 14. Hi Henry's Minstrels 17.

FISHKILL.—ACADEMY OF MUSIC (Clarance Robinson, mgr.): Garside, Condit and Mack 3-8; co. and houses fair. Why Girls Go Wrong 12; co. good; light house; very rainy night. Eight Bells 14.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): Arizona 7; all that could be desired; business good; pleased. Slaves of the Mine 31.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Charles A. Loder 6, 7; fair houses. Eben Holden 8; good business. Bennet-Moulton co. opened 10-15 to capacity. The Strollers 18.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Who Goes There 18.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessee; W. E. Single, mgr.): Old Si Stebbins changed date from 6 to 8; fair business.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.): Bennett-Moulton Stock co. 10-16; large houses. Beauty Doctor 19.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): The Rivals 5; excellent co.; pleased good house. Buster Brown 17.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): A Ragged Hero 11 satisfied fair house.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.): Factory Girl 21. Slaves of the Mine Nov. 1.

NORTH CAROLINA.

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cromer, mgr.): Adelaide Thurston in Polly Primrose 30; pleasing performance; good business. Osman-Hoyt Stock co. 3-8 (except 5); business and co. very good. For Her Children's Sake 5; excellent co.; business good. Liberty Belles 11; capacity; performance fair. Miss Bob White 15. Sign of the Cross 17. Dolly Varden 20. Murray and Mack 21. Royal Slave 25. An Heir 27. Helen Grantley 28.

GREENSBORO.—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.): For Her Children's Sake 4; good co.; poor business. Mrs. Wiggs of the Cabbage Patch (local) 8; capacity. Liberty Belles 10 pleased capacity. Marriage of Kitty 11. Sign of the Cross 15. Miss Bob White 17. Dolly Varden 18, 19, matinee and night.

ASHEVILLE.—AUDITORIUM (W. F. Randolph, mgr.): Happy Hooligan 6; good house; audience fairly pleased. Liberty Belles 8; good house; audience disappointed.==GRAND OPERA HOUSE (B. George Barker, mgr.): Fatal Wedding 11. Sanford R. Ricaby's Minstrels 15.

CONCORD.—OPERA HOUSE (J. R. Young and Co., mgrs.): Four Pickerts Stock co. 10, 11 in The Police Alarm and M'liss; co. good; business excellent. Little Blanche Pickert deserves special mention. Same co. plays return 15, 17, 18. Dolly Varden 22.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.): The Marriage of Kitty 10; good performance; fair business. Liberty Belles 12. Dolly Varden 17, 18. Miss Bob White 19, 20.

CHARLOTTE.—ACADEMY OF MUSIC (Marx S. Nathan, local mgr.): Liberty Belles 8; business and performance good. West's Minstrels 11; good business; performance splendid.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): For Her Children's Sake 10; fine cast; good performance and business.==ITEM: Hicks-Adams Carnival co. 24-29.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Glittering Gloria, with Isadore Rush, 6; good business; well pleased house. That Little Swede 11. Henry Watterson (auspices Y. M. C. A.) 14. Grimes' Cellar Door 19. Florence Gale in As You Like It 21. Thomas Jefferson 27.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Maloney's Wedding Day 6; good co.; fair business. Over Niagara Falls 12. That Little Swede 14.

MANDAN.—OPERA HOUSE (T. C. Kennelly, mgr.): Other People's Money 22. Fifth Avenue Theatre co. 25. Rip Van Winkle Nov. 1.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussamen, mgr.): William Owen in Lady of Lyons to good business 3.

OHIO.

URBANA.—MARKET SQUARE THEATRE: Dark. ==CLIFFORD THEATRE (Edward C. Clifford, mgr.): Dark.==ITEMS: Rentfrow Stock co. spent Sunday, 9, here with friends en route from Springfield to Richmond. J. N. Rentfrow spent day during week visiting new Clifford Theatre.—Frank Bechtol, official programmer with Pawnee Bill, has closed season and returned home and accepted position as lithographer and property man with Mr. Clifford. As he was leaving car he was presented with fine meerschaum pipe by Thomas Van Osten and others of co.—Charles Ogden, now in U. S. mail service, was here 7 to bury his twelve year old son. Mr. Ogden years ago was a prominent actor with J. W. Carner, Fanny Denham, Rouse, and others.—Eva Kennedy, after two weeks' visit here, has returned to New York to join the Kennedy Komedy co. Her little daughters, Helen and Iris, who have been featured with the co., will remain to attend school.—My mail to-day brought me a programme of Tivoli Theatre, of Dublin, Ireland, from my old friends, Mudge and Morton, musical team, who are featured on the bill.—Robert F. Somerville, of Dayton, Grand Secretary of Ohio U. T. C., was here 5. Mr. Somerville was at one time a prominent Thespian.—Sed J. Deschane was here 5 gathering up his paper for The Devil's Lane, which was booked to open the new Clifford 12, which could not be finished for that date.—The Flood Tide, with George Hamilton in advance, will open Clifford 18.—The Clifford was thrown open to public 14 and seats for opening auctioned by Mayor of city.—C. D. Maxwell, ahead of Wife in Name Only, booked for Market Square Theatre 17, came and canceled, putting date at Troy, O., owing to the opening of the Clifford. WILLIAM H. McGOWN.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Quinlan's Minstrels 6 pleased small house. Rudolph and Adolph 7; fair business. The Price of Honor 8; enjoyed by good crowd matinee and night. Harrison J. Wolfe, locally known as Jack Williams, was enthusiastically received as Hamlet 10 by packed house and gave finished and pleasing performance, supported by capable co.; during progress of play Jack made an entertaining speech to his numerous friends, who have known him from childhood. During course of his remarks Jack said that heretofore he was of the opinion that he was not appreciated in his home city, hence he was a trifle bitter, but his reception at this time pleased him much, and from this on he could entertain only kind feelings for his townspeople. While in the city Mr. Williams was the recipient of a fine signet ring from his many admirers, which was presented to him at a stag dinner given in his honor. Stella Mayhew in Flo Flo 12; capacity; pleased. El Capitan 14, 15. Innocent Maids 17. His Last Dollar 19. Eben Holden 21. 'Way Down East 26. Patrice 27. When the Bell Tolls 28. The Wizard of Oz 29. Ethel Barrymore Nov. 2.==PARK THEATRE (Charles Lillian, mgr.): Policy Players 10-15; pleasing attraction; fair business. Vaudeville 17-22. Paris by Night 24-29.==ITEM: Harrison J. Wolfe entertained his co. while in the city by giving them a brake ride through famous Mill Creek Park.

NILES.—NEW VERBECK THEATRE (Moehle and Richardson, lessees and mgrs.): Butlers (hypnotists) 3-5; instructive and scientific; business fair. Hamlet 7, with Harrison J. Wolfe in title-role, supported by large and excellent co.; eminently portrayed before largest intelligent audience of present season. Quinlan and Wall's Minstrels 8; first-class performance; very good business; fine specialties. Too Proud to Beg 10 canceled. Thou Shalt Not Kill 12 canceled. The Two Johns 14. Chicago Stock co. 17-22. Eben Holden 24. Shore Acres 27. Garside Stock co. 31.==ITEMS: The fact that Harrison J. Wolfe was born and reared in a country town near Niles has made him a local favorite. Upon his return in March he may look forward to excellent business, financially.—The stage employees of Niles and Warren theatres are about to organize a union. Charles McCready, stage-manager at Niles, is the promotor. This will make "union houses" and put them in good standing with all traveling cos.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): McDermott and Diamond Brothers' Minstrels 8; good performance and co.; good house. The Raven 11; most excellent production; very competent co., Frederick Lewis, George L. Baker, Malcolm Duncan scoring heavily, as also did Helene Wintner and Blanche Rice; good and cultured audience greeted players. Paul Gilmore in Mummy and the Humming Bird 19. Flood Tide 25. ==ITEMS: A street fair and Hoss and Smith's Carnival in full blast are filling out the week to good business.—Richard Lambert, of New York, Jules Murry's representative, is in the city.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Holy City 8; matinee, S. R. O.; night, fair house; very good play; appreciated. Sultan of Sulu 10; S. R. O. at premium; audience highly pleased. Innocent Maids 11; good house enjoyed it. Hoyt's A Bunch of Keys 12, matinee and night; well filled house both performances. Harrison J. Wolfe in Hamlet 17. Paul Gilmore 18. London Gaiety co. 22. Flood Tide 24. 'Way Down East 26. A Trip to Egypt 27 (return here Nov. 7). What Women Will Do 29. Little Outcast Nov. 1. Sam T. Jack's Burlesquers 4. A Trip to Chinatown 5.

CARROLLTON.—GRAND OPERA HOUSE (Two Kumerers, props.): Season opened 10-15 with Edwards Stock co. in An Outcast Slave to capacity; excellent co. and performance. Other plays: For a Million, The Power of Truth, Marked for Life, For Her Sake, A Royal Slave.==ITEMS: Hon. E. J. Shaffer, president of A. A. of I. S. and T. W., father of Amy Shaffer, the leading lady of Edwards Stock, will be a guest of his daughter latter part of week.—Howard Melville and his dog in specialties are the hit of the co.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): A Royal Slave Sept. 29; excellent performance and business. Uncle Josh Spruceby 3; good business; fair performance. Si Plunkard 7 pleased good house. Murray Comedy co. 10-15 opened in Just Plain Folks; satisfaction; capacity. A Devil's Lane 19. Hamlet 22. Merchant of Venice 25.==ITEM: Henry Blackaller, manager of A Royal Slave, an old Lancaster boy, was given a grand reception 29.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): Rentfrow Stock co. 17-22. Hamlet 27. Trolley Party Nov. 9. Peck and His Mother-in-Law 17. Break for Liberty 22.==ITEMS: Minnelli Brothers are enjoying short vacation at their home in this city after closing very successful season with Mina Gennel co.—House dark lately owing to Policy Players and Trip to Egypt cos. failing to appear and not notifying; sued by managers; box-office receipts attached; cos. compelled to settle in both cases.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Murray Comedy co. 3-8; good business. Plays: Just Plain Folks, Down on the Farm, The Engineer, Two Orphans, In Missouri. 'Way Down East, with Phoebe Davis, 9; two performances; good business; excellent co. Ward and Vokes 13. Devil's Lane 15. Flood Tide 16. A Little Outcast 17, 18. What Women Will Do 22, 23. The Little Red Schoolhouse 30. Smart Set 31.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): Royal Lilliputians Sept. 30; big business; fine co. A Trip to Egypt 10; poor performance; well filled house. Uncle Josh Spruceby 11; S. R. O.; well pleased. McDermott and Diamond Brothers' Minstrels 12 pleased full house. Graves-Morton Comic Opera co. in Dorothy 13. Harrison J. Wolfe in Hamlet 15. Himmelein's Ideals 24-29. Chicago Stock co. 31-Nov. 5. A Break for Liberty 8.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): The Holy City 10 pleased fair attendance. Flo Flo, with Stella Mayhew, 11; very fair; small audience. Harrison J. Wolfe in Hamlet 15. Paul Gilmore in Mummy and the Humming Bird 18.==GRAND OPERA HOUSE (T. K. Albaugh, mgr.): Price of Honor 10-12 pleased well filled house. Girl of the Streets 13-15.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Murray Comedy co. 3-8; large business. Plays: The Bondman, Sherlock Holmes, Monte Cristo, Hearth and Home. Si Plunkard 10; good house. The Raven 12; business good; pleased. Charles Lamb's Murray Comedy co. 17-22.==ITEM: Manager E. T. Johnson, of Auditorium, with his family, is spending couple of weeks in St. Louis.

MARIETTA.—AUDITORIUM (L. M. Lucas, mgr.): Gilden Sisters 6-8 in Utah, A True Kentuckian, A Mind Eclipse; fair audiences and attractions. John Griffith in Macbeth 13. Margaret Neville co. 17-22. Paul Gilmore in Mummy and Humming Bird 25. The Little Outcast 28. Dr. and Mrs. Butler (hypnotists) 31-Nov. 5. The Two Johns 8. Arizona 11. The Holy City 14.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): An Artist's Romance (local) 6; fair play and business. Diamond Brothers' Minstrels 10; fair house; good people. Si Plunkard 12. John Griffith in Macbeth 15. Charles F. Edwards Stock co. 17-22. London Gaiety Girls 25. Eben Holden 26. A Little Outcast 31.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): Si Plunkard 8 filled house, but failed to please. Margaret Neville Stock co. 10-15. Plays: A Woman's Revenge, The Dynamiters, Resurrection, Carmen, Du Barry, Leah the Forsaken, Hell's Kitchen; excellent co.; good business. Wedded, but No Wife 19. Mummy and Humming Bird 20.

CADIZ.—OPERA HOUSE (E. M. Brown, mgr.): Morris Burr Stock co. 3-8; capacity, S. R. O. sign being displayed on several evenings. Plays: Knobs o' Tennessee, A Gay Deceiver, True Irish Hearts, Brother vs. Brother, Dr. Jekyll and Mr. Hyde, A Woman's Sin. McDermott and Diamond Brothers' Minstrels 11; S. R. O.; fine performance.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Rentfrow Stock co. closed 3-8 with Hooligan's Luck, Dr. Jekyll and Mr. Hyde, James Boys in Missouri; fair patronage. Babes in the Wood (local) 11; large house. 'Way Down East 12. Dan Quinlan and Wall's Minstrels 13. Wife in Name Only 15. Flood Tide 17.

FREMONT.—OPERA HOUSE (Helm and Haynes, mgrs.): Chicago Stock co. 3-8 in Prince Otto, Parish Priest, Dewey, Hero of Manila; For Hearth and Home, Little Minister, Cinderella; largest business ever done by stock co.; S. R. O. at every performance; co. good. Policy Players 18 canceled. Kellar 21.

SALEM.—GRAND OPERA HOUSE (Nat Smith, mgr.): Graves-Morton Opera co. 10 disappointed fair house. Holy City 12 pleased good business. The Missouri Girl 17. Edmond Valdman in Shylock 20. Eben Holden 25. Edwards Stock co. 27-29. Princess of Panama 31.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Dorothy 4; good business; co. needs rehearsing. The Raven 5; good house; splendid attraction. Si Plunkard 11. Wife in Name Only 13. Wedded, but No Wife 18. John Griffith 19. A Trip to Chinatown 31.

ALLIANCE.—OPERA

(W. J. Stuart, mgr.): Diamond Brothers' Minstrels 29.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, mgr.): San Toy 18.

PENDLETON.—FRAZER'S THEATRE (K. J. Taylor, mgr.): Dutton's Repertoire co. Sept. 26-28; full house; fair co. For Her Sake 29; good house. Frederick Warde and Kathryn Kidder in Salammbo 10.

OKLAHOMA TERRITORY.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks, mgr.): Jane Corcoran in Pretty Peggy 3; good performance; big house. W. B. Patton in Minister's Son and Last Rose of Summer 8; excellent perf. rmances; good crowds. Patton is local favorite. North Brothers' Comedians 10-15.

PENNSYLVANIA.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): A Royal Slave 3; fair business; co. fair. Harry Carter in El Capitan 8; good business; co. satisfactory. Wife in Name Only 10 pleased large audience. Vogel's Minstrels 13. The Two Johns 22. Al. Leech in Girls Will Be Girls 27. Arizona Nov. 3. Why Women Sin 8. The Beauty Doctor 16. The Strollers 21. The Only Way 24. Kathryn Willard 26. ==GRAND OPERA HOUSE (Harry Beeson, mgr.): London Gaiety Girls 1; packed house; co. good. Innocent Maids 5; fair business; co. good. Metropolitan Burlesquers 6; fair business; co. poor. Broadway Burlesquers 12; good business and co. Uncle Josh Spruceby 15. Kirk Brown 17-19. Sam T. Jack's Burlesquers 25. A Break for Liberty 28. The Trolley Party 29. Down on the Farm Nov. 2. New Sensation Burlesquers 5. The Village Mail Carrier 12. Si Stebbins 14. A Little Outcast 19. Albina's Burlesquers 23.==ITEM: John Fisher, formerly with Field's Minstrels and well known to theatrical people, has been secured by Manager Beeson as trap drummer in the West End Theatre Orchestra.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, res. mgr.): Sherlock Holmes 7; excellent performance; good houses. Span of Life 10; passable performance; good business. Mrs. Delaney of Newport 11; mediocre co.; has making of good performance; paying houses. Girls Will Be Girls 12; spirited and laughable performance; big business. Sam T. Jack's co. 13. Hottest Coon in Dixie 15. County Institute 17-22. Bertha Galland 21. Rachel Goldstein 22.==ITEMS: The Academy management find matinees so profitable that they are being played with every attraction.—Miss Galland, who plays here 21, is a native of Pottsville.—The local lodge of Elks will hold memorial services 15 for the late Past Exalted Ruler, Meade D. Detweiler.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Span of Life 6-8; good production and business. Game of Hearts 10-12 pleased fair houses. Stetson's U. T. C. 14, 15. Stain of Guilt 17-19. Why He Divorced Her 20-22. A Child of the Slums 27-29.==NEW LYCEUM THEATRE (Reis and Appel, owners; Joseph Frank, local mgr.): Paul Gilmore in Mummy and the Humming Bird 7; good performance; pleased good house. Byron Opera co. 8; fair business. Charles B. Hanford in Don Caesar Bazan 10; fair business. Babes in Toyland 13. Silver Slipper 15. Thou Shalt Not Kill 21. Bertha Galland 22. King Dodo 25. J. H. Stoddard 27. The Strollers 29.==ITEM: Mabel Standish, leading lady in Game of Hearts co., is a Harrisburger, at one time quite prominent in local Mask and Wig Club.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Stetson's U. T. C. pleased usual large houses 7, 8. Corse Payton's Stock co. 10-15; satisfaction to large audiences. Plays: Queena, Dr. Jekyll and Mr. Hyde, For His Sake, Thelma, Magda, A Serpent in Eden, The New Magdalen, The Two Colonels, Fortune's Fool; capable co.; good specialties. Sam T. Jack's Burlesquers 17. Why He Divorced Her 18. Trip to Chinatown 19. Why Women Sin 20. Thou Shalt Not Kill 22.==ITEM: Wade Mountford, one of the authors of The Missourians, was in town 12 arranging for the production of that play.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): Two Johns 5; good business; audience satisfied. A Trip to Chinatown 6 pleased large house; very good production. Capital and Labor 9 did not appear. Arizona 10; large house; excellent co. A Trip to Egypt 14. Si Stebbins 15. A Circus Day 19. Innocent Maids 22. A Trolley Party 25. The Missouri Girl 26.==ITEM: On the 10th the engagement of Edward Farrell and Marie Quinn, both of the Arizona co., was announced to the members. Mr. Farrell and Miss Quinn have the respective parts of Lieutenant Denton and Bonita Canby in the cast.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Two Little Sailor Boys 7; poor performance; fair business. May Irwin in Mrs. Black Is Back pleased capacity 8; excellent performance; strong co. Babes in Toyland 10; S. R. O.; excellent performance. The Strollers 11; good business; mediocre co. Silver Slipper 12. Mrs. Delaney of Newport 13. Girls Will Be Girls 14. Bertha Galland 20.==ACADEMY OF MUSIC (A. J. Duffy, mgr.): M'liss 6-8; big business; good co. Why He Divorced Her 10-12; S. R. O.; good co. Rachel Goldstein 13-15. Ninety and Nine 17-19. David Harum 20-22.

JOHNSTOWN.—CAMBRIA THEATRE (H. G. Scherer, mgr.): Irene Meyers co. closed 3-8 with The Burglar and the Waif, The Night Before Christmas, The Little Mother, to good business. Vogel's Minstrels 7; good performance and business. Broadway Burlesquers 10; poor performance; fair business. Paul Gilmore in The Mummy and the Humming Bird (benefit Vigilant Fire Co.) 11; fine performance; good business. The Flaming Arrow 12. London Gaiety Girls (return) 13. A Trip to Chinatown 15. At the Old Cross Roads 18. El Capitan 20.

PITTSTON.—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): The Strollers 7; excellent business; pleased. His Majesty and the Maid 20. The Beauty Doctor 21. David Harum 24.==LYRIC THEATRE (H. J. Sinclair, res. mgr.): Myers Stock co. 3-8 closed with Sign of the Four, At Cozy Corners, Beware of Men, Her Brother's Crime, East Lynne, Black Hand, For Honor's Sake, Man's Enemy, A Woman's Victory, On the Stroke of Twelve. Sam T. Jack's Burlesquers 12; large audience. A Trip to Africa 14 canceled. Bennett-Moulton co. 24-29.

BEAVER FALLS.—LYCEUM THEATRE (S. Hamauer, mgr.): Honeymoon 4; co. and business good. John Griffith 7; co. and business fair. The Raven 8; co. good; business fair. El Capitan 10; business poor. Trip to Egypt 11. Josh Spruceby 12. Paul Gilmore 13. Two Johns 15. Much Ado About Nothing 22. When the Bells Toll 27. Holy City 29. Ideals 31-Nov. 7.==SIXTH AVENUE THEATRE (Verick and Rohrkaste, mgrs.): Innocent Maids 10; good business.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Myrkle-Harder co. opened 3-8 to S. R. O.; splendid co. Plays: A Slave Girl, At Risk of His Life, Lost on the Pacific, A Quaker Tragedy, The Fisherman's Daughter, Child Stealers, The Silver Dagger. Metropolitan Burlesquers 10; fair co. and business. Uncle Josh Spruceby 13. Frank Adams 18. Graves-Morton Comic Opera co. 19. Jessie Beall co. 20, 21. When the Bell Tolls 24. Sam T. Jack's co. 28.

ERIE.—PARK OPERA HOUSE (M. Reis, lessee and mgr.): Policy Players 7, 8 in The Bogus Prince; fair attendance. Hoyt's A Bunch of Keys 11; good performance; crowded house. Eagle's Minstrels 17. The Child of the Streets 20-22.==MAJESTIC THEATRE (Erie Amusement Co., props.): Carnival of Musical Romances and Terpsichorean Revels (local) 11, 12; well received by large and fashionable audiences. Stella Mayhew 13; excellent co.; large attendance. Harry Kellar 17, 18. His Last Dollar 20.

HANOVER.—OPERA HOUSE (Harry C. Naill, mgr.): Ithaca Concert co. 5 (under auspices Fire Company) failed to give performance on account of small audience. Joseph Hart and Carrie DeMar in Foxy Grandpa 7 delighted largest house of season. U. T. C. 11; good performance; large crowd. Why Women Sin 12 pleased satisfactory audience. Why He Divorced Her 19.==ITEM: Manager Naill has greatly pleased his patrons by his engagement of the Harmony Orchestra to furnish music during the season.

ROCHESTER. — GRAND OPERA HOUSE (George Challis, lessee; William Gillman, res. mgr.): Jesse Beale co. 6-8; fair business; poor co. Two Johns 13. Uncle Josh Spruceby 14. Broadway Burlesquers 15. Dainty Paree Burlesquers 16. Carmen 19. London Gaiety Girls 20. Sam T. Jack 28. Holy City 31. A Break for Liberty Nov. 1. Lyman Howe's Moving Pictures 2. Hottest Coon in Dixie 3. Uncle Hez 4. Albini Burlesquers 6. Edwards' Stock co. 6-11. Kirk Brown Stock co. 15-20.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Innocent Maids 6; co. not as good as last season; business light. Vogel's Minstrels 12; excellent performance; full house. Uncle Josh Spruceby 14 canceled. Metropolitan Burlesquers 15 canceled. Graves-Morton Comic Opera co. in Dorothy 18. Two Johns 20. Along the Kennebec 25. Sam T. Jack's Burlesquers 27. Arizona 29. Big Sensation Burlesquers Nov. 1. Murray and Mackey Stock co. 7-12. A Little Outcast 17. A Trip to Africa 19.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, mgr.): McDermit and Diamond Brothers' Minstrels 1; good house; excellent performance. Rudolph and Adolph 6; good co. and business. Price of Honor 7; good co.; fair business. Harrison J. Wolfe in Hamlet 11; good house; very strong co. Holy City 14. Gaiety Girls 15. Innocent Maids 19. Missouri Girl 21. Si Plunkard Nov. 7. Mary Emerson 16. Queen of the Jungles 18. Tobe Hoxie 30.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Why Girls Go Wrong Sept. 29; fair house. Corse Payton's Stock co. in Queena, Drifted Apart, Dr. Jekyll and Mr. Hyde, The New Magdalen, For His Sake, Thelma, Fortune's Fool, Magda, The Two Colonels, A Serpent in Eden 3-8; good business. Stetson's U. T. C. 10; good business. Why Women Sin 11; fair business. Byron Opera co. 13, 14. Fatal Wedding 15. Myrkle-Harder Stock co. 17-22.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Chinese Honeymoon 7 delighted one of largest audiences of season. Two Johns 10 amused good house. Arizona 11; fine co.; well staged; deserved far better business. A Trip to Egypt 12; fair house; well satisfied. Eben Holden 20. Professor Napoleon (local) 21, 22. J. Welsh in The Peddler 24. Holy City 27. Peck and His Mother-in-Law 28. Hoity-Toity 29. Bennett-Moulton co. 31-Nov. 5.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Innocent Maids 8 pleased good house. Metropolitan Burlesquers 11; business and performance fair. Uncle Hez 14. Sam T. Jack's Burlesquers 20. ==COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Wife in Name Only 8; good business and performance. Broadway Burlesquers 14. The Two Johns 17. Uncle Josh Spruceby 18.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): Beside the Bonnie Brier Bush 7; good co.; full house. Chinese Honeymoon 8; big house. Aubrey Stock co. in Toll Gate Inn, Spy of Port Arthur, A Romance in Ireland, At the Old Church Door, Bank Burglars, Chicago Boy Bandits, Adrift in the World 10-15; good co. and business. Eben Holden 19. Holy City 22. Bennett-Moulton co. 24. Walter E. Perkins 31.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Morton, bus. mgr.): Price of Honor 6; small house; good co. Quinlan and Wall's Minstrels 7 pleased fair house. Kirk Brown 10-15 opened in The Man Who Dared to S. R. O.; good satisfaction. Other plays: Slaves of Russia, Cumberland '61, The Wheat King, Under the Red Robe, Prince Otto. The Holy City 17. London Gaiety Girls 19. The Missouri Girl 20. Eben Holden 22.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Rudolph and Adolph Sept. 27 pleased large house. The Price of Honor 3; good co.; full house. A Trip to Chinatown 10. Arizona 13. A Trip to Egypt 15. Why Women Sin 20. Uncle Josh Spruceby 25. Walter E. Perkins 29. Myers' Stock co. 31-Nov. 5.==ITEMS: The new B. and S. Railroad will run trains into Du Bois last of October.—The B. R. and P. shops are again running full time.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Human Hearts 5; good business; pleased. Sherlock Holmes 6; fair audience; good co; deserved better patronage. Charles B. Hanford 8 in Don Caesar De Bazan and Taming of the Shrew; business fair; two fine performances. Bennett-Moulton co. 17. Arizona 26. Byron Opera co. 28. Mary Emerson in Her Majesty and the Maid 29.

POTTSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessee; James W. Gamble, local mgr.): From Rags to Riches 6; good performance and business. Corse Payton Stock co. 10-12 in Cumberland '61, When Her Soul Speaks, Wealth and Poverty, Parisian Princess, Crime at the Altar; large and delighted audiences. Rachel Goldstein 18. Under Southern Skies 20.

ALTOONA. — ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): J. H. Stoddart in Bonnie Brier Bush 8; large, delighted audience. Paul Gilmore in The Mummy and the Humming Bird 10; good attendance; pleased. Flaming Arrow 13; crowded house. A Trip to Chinatown 14; big business. Why Women Sin 15. At the Old Cross Roads 19. El Capitan 20, 21.

CORRY.—ARMORY THEATRE (C. T. Trimble, mgr.): Harrison J. Wolfe in Hamlet 7; small house; good production. Two Johns 12; big house; good satisfaction. Eben Holden 17. Wilbur Opera co. 18. Holy City 21.==ITEM: M. B. Messenger, owner of Opera House, was struck by train 7 and had leg taken off. He is at hospital in precarious condition, as he is past seventy years of age.

BARNESBORO.—OPERA HOUSE (Fred Morley, mgr.): Two Johns Sept. 30; fair house; good performance. Irene Myers' co. 7 in The Night Before Christmas; good house; well received. Old Farmer Hopkins 13. A Break for Liberty 14.==ITEM: Two Johns co. date not arriving in time, only gave them two days' billing, or they would have played to big business.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): Florence Bindley in The Street Singer 7 pleased large audience. Two Little Sailor Boys 8; excellent co.; scenic surprise. Johnstown Flood 10; topheavy house. Girls Will Be Girls 11; good business; excellent attraction. Emma Bunting co. 17-22.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Bonnie Brier Bush 6; fair house; pleased. A Chinese Honeymoon 10; large attendance. Paul Gilmore in Mummy and the Humming Bird 15. Eben Holden 18. The Holy City 19. Garside Stock co. 24-29. David Garrick (local) Nov. 1. Si Plunkard 5. Chicago Stock co. 7-12.

SUNBURY. — CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Paul Gilmore in Mummy and the Humming Bird 6 pleased large audience. Mrs. Delaney of Newport 10; fine co.; handsome costumes. The Strollers 14. Murray and Mackey 17-22. Arizona 25. At the Old Cross Roads 28. El Capitan 31. Rachel Goldstein Nov. 2.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Stetson's U. T. C. 6; medium business. Johnstown Flood 7; fair patronage and performance. Princess of Panama 8 canceled. Queen of the Jungle 10 failed to appear. Goldwin Patton in The Only Way 11; business poor. Corse Payton's Stock co. 13-15 canceled.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): U. T. C. 7 canceled. Murray and Mack 10-15; good performances and business. Plays first half of week: Blue Grass of Old Kentucky, Power of the Church, Southern Romance. Boston Orchestra 17. Trolley Party 19. The Strollers 20. At the Old Cross Roads 27. Byron Opera co. 31.

MAHANOY CITY.—KAIRE'S GRAND OPERA HOUSE James J. Quirk, mgr.): Span of Life 5; business and performance poor. Heart of Maryland 15. Missourians 18. Myers Stock co. 20.==HERSKER'S NEW THEATRE (John Hersker, Jr., mgr.): Hottest Coon in Dixie 14. Trolley Party 18. The Only Way 22.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Kirk Brown closed 3-8 with The Wheat King, Under the Red Robe, The Man Who Dared, Slaves of Russia; excellent co.; business fine. El Capitan 11 pleased fair house. Harrison J. Wolfe in Hamlet 12; good performance; fair attendance. Himmelein's Ideals 17-22.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): Hottest Coon in Dixie 8; good business. Sam T. Jack's Burlesquers 10; fair business. Span of Life 12 pleased fair audience. Over Niagara Falls 14. Mrs. Delaney of Newport 17. Rachel Goldstein 18.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Princess of Panama 11 canceled. Bijou Opera co. 15. Faust (local) 18. Ithaca Concert co. 19. New Big Sensation 20. Hottest Coon in Dixie 21. Arizona 24. The Strollers 26. Rachael Goldstein Nov. 4.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Byron Opera co. in Prince of Salerno 10; amateurish co.; fair house. Stetson's U. T. C. 13 turned them away.== ITEM: Professor Grove (hypnotist) is doing a turn at the Dime Museum, in Philadelphia, 10-15.

SCOTTDALE.—GUYER'S OPERA HOUSE (A. J. Guyer, mgr.): El Capitan 6; excellent performance; good business. London Gaiety Girls 7; large house; well pleased. Wife in Name Only 11; good performance; fair house. Two Johns 18. Uncle Hez 21. Sam T. Jack's Burlesquers 24. Why Women Sin 27.

READING.—ACADEMY OF MUSIC (John D. Mishler, mgr.): The Fatal Wedding 11, 12. Girls Will Be Girls 13.==GRAND OPERA HOUSE (Nathan Appell, mgr.): Rachel Goldstein 6-8; performance and houses good. Hottest Coon in Dixie 10-12; large houses; good performance.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Heart of Maryland 11; warm welcome. Eulalia Bennett and William F. Walcott deserve mention; enthusiastic audience; stage settings of artistic quality; very good co. Arizona 22. Sensational Burlesque co. 24.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): The Raven 7; good co.; light business. Uncle Josh Spruceby 8; full house; pleased. Dilger-Cornell co. 10-15. Wedded, but No Wife 17. The Two Johns 19. Hamlet 21. Graves-Morton Opera co. 22. A Trip to Egypt 24.

BELLE VERNON.—OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Drummer Boy of Shilo 6-8; crowded houses; very best of satisfaction. Uncle Josh Spruceby 14. Ten Nights in a Bar Room 22. When the Bells Toll 25. Metropolitan Burlesquers 29. Down on the Farm Nov. 1.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Prince of Salerno Opera co. 7; fine production; fair business. Why Women Sin 10; topheavy house; co. fair. Span of Life 11; fair attendance; good co. Sam T. Jack's Burlesquers 14. Why He Divorced Her 17.

BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): Arizona 8 pleased two large houses. J. S. Garside co. opened 10-15 in Florida Romance, Two Orphans, Cross Roads Crime, East Lynne, The Beauty Doctor 17. Holty-Toity 24. Ezra Kendall 26.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): To Be Buried Alive 5; big business. Why Women Sin 7; crowded house. Heart of Maryland 12; large and pleased audience. Corse Payton's Comedy co. 13-15.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): Break for Liberty 10; fair co.; good house. Trip to Chinatown 17. When the Bell Tolls 20. Circus Day 29. Burr Stock co. 30-Nov. 2. Herrmann the Great 3-5.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): A Break for Liberty 11; fair production and business. A Trip to Chinatown 12; excellent co. and business. Burr Stock co. 13-15. Arizona 17. Why Women Sin 18. Girls Will Be Girls 24.

FREELAND.—GRAND OPERA HOUSE (J. J. McMerriman, mgr.): Span of Life 4; big business. The Strollers 12; S. R. O. Boston Comedy Orchestra 15. Byron Opera co. 20. At the Old Cross Roads 25.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): James H. Stoddart in The Bonnie Brier Bush 5 delighted fair and fashionable audience. A Chinese Honeymoon 6 pleased capacity. A Trip to Egypt 13. Eben Holden 15. Who Goes There 27.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): A Ragged Hero 4; big house; George A. Hall is a favorite here. Si Plunkard 22. A Break for Liberty 24.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): Farmer Hopkins by Davidson Comedy co. 7; fair audience; performance good. London Gaiety Girls 10; fine performance; S. R. O.

MT. PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): Uncle Josh Spruceby 17. Uncle Hez 19.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): Uncle Josh Spruceby Sept. 21; excellent satisfaction. Missouri Girl 22.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Hoyt's A Bunch of Keys 8; fine performance; good audience.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): A Trip to Chinatown 5; large house; fair performance. Arizona 14.

BUTLER.—LYNDORA THEATRE (Fisher and Walters, mgrs.): Two Johns 13. Garside Stock co. 17-22. Missouri Girl 24. Uncle Hez 27.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Quinlan and Wall's Minstrels 10; excellent performance; full house.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): Much Ado About Nothing 18 canceled. A Trip to Egypt 19.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): The Only Way 20.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Robert Edeson and fine support in Ranson's Folly 7 drew large and enthusiastic house. Daniel Sully in The Chief Justice 8 pleased fair gathering; good co. Quincy Adams Sawyer 13. The Mummy and the Humming Bird 14. The Power Behind the Throne 15. Robert B. Mantell 17.==ITEM: Daniel Sully, a former Newporter, was presented with several floral offerings 8.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): New York Day by Day 8; good house and performance. Sky Farm 24. 'Way Down East 25.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): Human Hearts Sept. 28; good business; performance fair. Liberty Belles 6 canceled. Happy Hooligan 7; good business; performance fair. The Fatal Wedding 10; pleasing performance; good business. Miss Bob White 11; excellent performance; large audience. West's Minstrels 12. Adelaide Thurston 14. For Her Children's Sake 18. Sign of the Cross 19. The Silver Slipper 26. Howe's Moving Pictures 28. A Royal Slave 29.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Field's Minstrels 6; S. R. O.; good performance; largest audience he has ever drawn in Charleston. Happy Hooligan 13. Marriage of Kitty 14. West's Minstrels (Elks' benefit) 23.

SUMTER.—ACADEMY OF MUSIC (Abe Rytterberg, mgr.): Fatal Wedding 6; good business; performance pleased. Happy Hooligan 12. For Her Children's Sake 14.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): The Fatal Wedding 7; fair house. Happy Hooligan 8; good business. Marriage of Kitty 13. Our New Man 14. For Her Children's Sake 15.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Liberty Belles 5; poor co.; fair business. Village Parson 8; good co.; fair business.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Crow's Imperial Stock co. 2-9; excellent co.; fair business. Plays: A Royal Sport, Jack Luck, Bohemians, Faust, Trilby, Monte Cristo, California, Golden Cliffs, Sanford Dodge 12. American Tramp 15.

YANKTON.—NEW YANKTON THEATRE (M. W. Jenks, mgr.): Human Hearts 7; good house; excellent performance. Beach and Bower's Minstrels 8; good house and co. A Jolly American Tramp 12. Hans Hanson 19. Over Niagara Falls 25.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheets, mgr.): Adelaide Thurston in Polly Primrose 6 pleased good audience. Peck's Bad Boy 8; fair business; co. very poor. Murray and Mack in An English Daisy 14.==GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in The Village Postmaster 3-8 pleased large houses. Mr. Barnes of New York 10-15; attendance good. Waterbury Brothers and Tenney between acts were enjoyable. Too Much Johnson 17-22.==THE BIJOU (Allen Jenkins, mgr.): Waifs' Paradise 3-8 drew large and pleased audiences. George Sidney in Busy Izzy 10-15 delighted very large houses, opening to capacity. Hello, Bill 17-22.== ITEM: Severin De Deyn, leading man; Myrtle May, and Donald Meek have signed with the Boyle Stock co., to open here 17.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): A Waif's Paradise drew good houses 10-15. ==GRAND OPERA HOUSE (A. B. Morrison, mgr.): Fourth week of Hopkins Stock co. 10-15 found good houses witnessing good production of Mrs. Jack. Vaudeville bill included: Howard and Bland, Campbell and Johnston, Ollie Young and Brother, and Juggling Mattiens. Northern Lights 17-22.==LYCEUM THEATRE (Frank Gray, lessee and mgr.): Eternal City 21, 22.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Adelaide Thurston in Polly Primrose 5; house and performance very good. James Boys in Missouri 6; fair performance; good gallery. Peck's Bad Boy 11; fair performance; two good houses. In Old Kentucky 12. The Tenderfoot 13. The Fatal Wedding 14. Murray and Mack 15. West's Minstrels 17. Maude Adams 18. Sultan of Sulu 19. For Her Children's Sake 21. Harry Beresford 22.

KNOXVILLE. — STAUB'S THEATRE (Fritz Staub, prop.): James Boys in Missouri 5; topheavy house. Miss Bob White 8; very ordinary; big business. In Old Kentucky pleased good house 11. The Fatal Wedding 12. Murray and Mack 13. West's Minstrels 14. Maude Adams 17. Sultan of Sulu 18.

BRISTOL.—HARMELING OPERA HOUSE (Fowlet and Taylor, mgrs.): Miss Bob White 6 pleased full house. Murray and Mack in An English Daisy 12.

TEXAS.

FORT WORTH.—GREENWALL OPERA HOUSE (Phil Greenwall, mgr.): Kersands' Minstrels 3, matinee and night; full houses; pleasing. Stater's Madison Square Theatre co. 5-8 in Man's Devotion, The Black Flag, Three of a Kind, A Gambler's Daughter, Tennessee's Pardner, Saved from Siberia; co. first-class; full houses. Tim Murphy in Two Men and a Girl and When a Man Marries 10, 11. Devil's Auction 14. A Girl from Dixie 15. Sign of the Cross 17. Amelia Bingham 18, 19. Tried for Her Life 20. McFadden's Row of Flats 21. Candida 24. Al. H. Wilson 25. Hunter-Moore Stock co. 26-28. The Burgomaster 29. In Old Kentucky 31.==ITEMS: De Armond Sisters, with the Stater co., were formerly residents of our city, and at one time were operators at the local telephone exchange. Their work was very clever. They were taught dancing by Professor Harry Foote, of this city.—John W. Bendernaub, for the past five years door-keeper at Greenwall's, has resigned his position and George Cooper has taken his place.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Tim Murphy 3, 4 in Two Men and a Girl and When a Man Marries; large and well pleased audiences. Amelia Bingham 6, 7 in The Climbers, The Frisky Mrs. Johnson, and A Modern Magdalen; very strong cast; enthusiastically received; attendance not as good as deserved. Devil's Auction 8, 9; fair co.; fine attendance. Thou Shalt Not Kill 16. The Girl from Dixie 17. Kersands' Minstrels 18. McFadden's Flats 19. Al. Wilson 20, 21. Candida 22. Tried for Her Life 23, 24. In Old Kentucky 26, 27. Black Patti 28, 29. Human Hearts 30, 31.== EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Grattan-De Vernon Stock co., first week of engagement 2-9, in Shamus O'Brien; satisfactory; good attendance.

HOUSTON.—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Amelia Bingham, with excellent supporting co., presented The Climbers and A Modern Magdalen 3, 4; large and fashionable audience; everybody pleased. Devil's Auction 5, 6; splendid business. Uncle Josh Perkins 8; fair house. Stater Madison Square co. 10-12.== THE EMPIRE (W. R. Wilson, mgr.): Wilson-Waterman Stock co. in Among the Pines 3-8; fair business. Same co. in Soldier and the Cowboy 10-15.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Devil's Auction paid yearly visit 4 and, while not as large numerically as on previous occasions, fairly sustained its previous standard in other respects and was well attended. Amelia Bingham in The Climbers 5, with excellent supporting co., thoroughly pleased large audience. Uncle Josh Perkins 9; poor show. Stater Repertoire co. 13-17.

CORSICANA.—MERCHANTS OPERA HOUSE (James M. Drake, mgr.): Albert Taylor Stock co. 3-8 in A Minister's Love, A Man from Mexico, Southern Romance, A Fool and His Money, Because He Loved Her So, A Royal Rival, pleasing good audiences. Devil's Auction 10. Amelia Bingham 11. John B. De Motte 12. The Sign of the Cross 13.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Tim Murphy in Two Men and a Girl 5; big business. The Devil's Auction 7; good business; performance pleasing. Amelia Bingham, with good supporting co., presented The Frisky Mrs. Johnson and The Climbers 8; performances excellent; receipts good.

MARSHALL.—OPERA HOUSE (James Drake, mgr. and lessee): Season opened 3-5 with Lyric Opera co. in Fra Diavalo, Girofle-Girofla, Mascot; good business; satisfactory performances. Darkest Russia 8, matinee and evening; good business and co. Gertrude Ewing co. 10-15.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): Richards and Pringle's Minstrels 5; good business; fair co. Darkest Russia 6; light business; poor performance. Tried for Her Life 11. Tim Murphy 12. Amelia Bingham 14.

GAINESVILLE.—BROWN'S OPERA HOUSE (Fred Frasher, mgr.): Last Rose of Summer 13. Devil's Auction 15. Was She to Blame 17. Sign of the Cross 18. Georgia Minstrels 22. Albert Taylor Stock co. 24-29.

TEXARKANA.—GRAND OPERA HOUSE (Ehrlich Brothers, owners and mgrs.): Franklin Stock co. 3-7; co. fair; good business. Sign of the Cross 8; excellent performance; light house. Darkest Russia 10. Barlow's Minstrels 12. Tim Murphy 13.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Madison Square Theatre co. 3, 4 in Man's Devotion, Three of a Kind; crowded houses. Tried for Her Life 13. W. B. Patton in Last Rose of Summer 14. Albert Taylor co. 17-22. Hidden Crime 25.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Darkest Russia 4; fair business. Tried for Her Life 8; fair house.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Richard and Pringle's Minstrels 4; pleasing large audience; co. very much improved.

WAXAHACHIE.—SHELTON'S OPERA HOUSE (N. H. Shelton, mgr.): Tim Murphy 6; good business; best of satisfaction. Albert Taylor co. 10-15.

NACOGDOCHES.—OPERA HOUSE (Ingraham and Wolfsiefer, mgrs.): Season opens with Lyric Opera co. 14.

DENTON.—WRIGHT'S OPERA HOUSE (V. E. Flow, mgr.): Richard and Pringle's Minstrels 8; good co. and business.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Florence Roberts and good supporting co. 3-8 in Tess of the D'Urbervilles and Marta of the Lowlands; houses from good to packed, mostly the latter. Lucius Henderson, always a favorite here, and Hobart Bosworth shared honors with the star. Miss Roberts is always popular here and receives much attention both on and off the stage. Haverly's Minstrels 11, 12. County Chairman 13-15. ==GRAND THEATRE (Johnes and Hammer, mgrs.): Ever popular play Arizona 3-8; capacity nearly every night.==ITEM: A grand concert was given in large Mormon Tabernacle for benefit of Nannie Tout, a beautiful singer, who has just returned from abroad. A large and delighted audience was present. Miss Tout will return shortly to complete her musical studies. J. E. JOHNSON.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Arizona 10. On the Bridge at Midnight 20. Pretty Peggy 24. Dewey Stock co. 3-8, presenting three-act comedy Rose, with illustrated songs, Frank Fay, comedy juggler, and moving pictures made decided hit with large houses.

VERMONT.

BURLINGTON. — HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Quincy Adams Sawyer 11 delighted crowded house. Hi Henry's Minstrels 13; large business. Marks Brothers' Dramatic co. 24-29. The Middleman Nov. 2. When Women Love 7. Quinlan and Wall's Minstrels 12. The Factory Girl 15. Human Hearts 17.==THE STRONG (Whalen Brothers, owners; Cahn and Grant, lessees and mgrs.): This new theatre will be formally opened 24 by Richard Golden in Common Sense Brackett.==ITEMS: The Strong is a ground floor theatre, thoroughly up to date, finished in green and gold in a very handsome manner, costing about $75,000, and

larre business.==AUDITORIUM (Harry C. Hayward, mgr.): A Friend of the Family 2-5; fair performance; good attendance. The Fatal Wedding 9, 10. Katharine Ridgeway 11. In the Heart of Chicago 16. Nat Reis Southern Carnival co. 3-8; some features of performance good.==ITEM: Spokane Interstate Fair 3-9; great success; average attendance 7,000 per day.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): John Griffith in Macbeth 8; light business. Charles B. Hanford in Othello 11; very enthusiastic audience. Grenadier Band 12; popular programme; light business. Paul Gilmore 13. 'Way Down East 21, 22. Buster Brown 31. Ethel Barrymore Nov. 1.==GRAND OPERA HOUSE (Charles A. Feinler, mgr.): On the Bridge at Midnight 6-8; S. R. O. Rudolph and Adolph 10-12; good business. The Great Lafayette 13-15. Girl of the Streets 17-19.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Shields and Wilson, mgrs.): John Griffith in Macbeth 29; fair performance and business. At the Old Cross Roads 5 pleased good house. Over Niagara Falls 7; fair co.; good business. Edward Wallman in Merchant of Venice 12. Vogel's Minstrels 19. Paul Gilmore in Mummy and Humming Bird 24. Arizona Nov. 9. The Holy City 11.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Harris-Parkinson Stock co. 3-8. Plays last half of week: Monte Cristo, A True Kentuckian, The Moonshiner's Daughter, A Scout's Revenge; fair performance; good business. Uncle Josh Spruceby 10; fair performance and business. A Royal Slave 14. The Liberty Belles 18.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): John Griffith in Macbeth 3; fine performance; good business London Gaiety Girls 5; fair business; good performance. Along the Kennebec 17 canceled. Moving Picture co. 20 canceled. Down on the Farm 24 canceled.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): Murray and Mack 11; S. R. O.; fashionable and enthusiastic audience; performance excellent. A Royal Slave 14. Uncle Josh Spruceby 15. John Griffin in Macbeth 24. Vogel's Minstrels 29. Paul Gilmore Nov. 1.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Uncle Josh Spruceby 8; pleasing performance; good business. Charles B. Hanford in Don Caesar de Bazan 13. The Royal Slave 17. Liberty Belles 19.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Boys' Symphony Orchestra 6; small house; pleased. Down on the Farm 13; fair business and co.

WELLSBURG.—BARTH'S OPERA HOUSE (W F. Barth, mgr.): Graves-Morton Comic Opera co. 17.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): As You Like It 7, with Florence Gale; one of finest productions seen here; co. strong; pleased; $600 audience. The Denver Express 9; fair production; full house. Quincy Adams Sawyer 11. A Desperate Crime 13. Buster Brown 16. Her First False Step 23.==ITEM: It is rumored and reported that the Belle City Opera House, with all its belongings, is soon to be offered for sale. The house was built several years ago by the labor element, and has been very successful as a money maker.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.): Yon Yonson 7; good co. and business. Irish Pawnbrokers 8; good performance; pleased. The World 14. Clara Thropp in A Doll's House 20. Modern Viking 29.==ITEMS: New Badger Opera House has met with excellent success; good houses so far this season. Management have established rule of playing only five or six attractions each month.—New Badger Hotel, in connection with Opera House, was opened 10; one of finest hotels in State outside of Milwaukee.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Julia Gray in Her Only Sin 4; light business; fair performance. Hoosier Girl 6; good audience. Williams and Walker's Minstrels 14. Thomas Jefferson 15. Who Is Brown 21. The Royal Chef 24.

APPLETON.—THEATRE (A. Jones, mgr.): Clara Thropp in Doll's House 5; full house. Royal Italian Band 11; excellent vocal soloists accompany; pleased capacity afternoon and evening. Thomas Jefferson in Rip Van Winkle 12. Railroad Jack 16. Quincy Adams Sawyer 19.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Why Women Sin 7; full house. Why Women Sin (return) 9; on Sunday night to packed house. Thomas Jefferson 10; fair house. Ellery's Band 12. Railroad Jack 15. Clara Thropp 16. Royal Chef 18.

RHINELANDER.—GRAND OPERA HOUSE (Will T. Seeger, mgr.): Why Women Sin 4; good business; co. first-class. Yon Yonson 6; large audience; co. fair. The Irish Pawnbrokers 10; splendid house; co. very competent. The World 12. Clara Thropp 14.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Angell Stock co. 10-15. The World 17. The Pawnbroker 18. Thomas Jefferson 20. Ole Olson 25. The First False Step 26. Princess Chic 30. Quincy Adams Sawyer 31.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Clara Thropp, supported by excellent co., in A Doll's House 10; large and select audience. Thomas Jefferson in Rip Van Winkle 14. Quincy Adams Sawyer 17.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Florence Gale in As You Like It Sept. 30 pleased good house. German Lilliputians 2; small house. Quincy Adams Sawyer 4.

STEVENS POINT.—NEW GRAND OPERA HOUSE (R. B. Johnson, mgr.): Yon Yonson pleased good business 10. Clara Thropp in A Doll's House 15. Sun's Minstrels 22.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Frank E. Long's co. in Across the Desert 9; house crowded. Ellery Band 13. A Broken Heart 16.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Grimes' Cellar Door 14. Florence Gale in As You Like It 15. The Irish Pawnbrokers 19. Walker Whiteside Nov. 21.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman, mgr.): Why Women Sin 5 pleased small audience. The Irish Pawnbrokers 7 delighted good house; their ribbon shower was a novelty.

WAUSAU.—GRAND (C. S. Cone, mgr.): Yon Yonson 8; fair house and performance. Irish Pawnbrokers 9; good house; fair performance.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Clara Thropp in A Doll's House 11 pleased fair house. German Lilliputian co. 14.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Irish Pawnbrokers 1; crowded house; audience pleased. Why Women Sin 20.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): A Summer's Fancy (local) 3; good performance; fair business.==NEW GRAND (William Marquardt, mgr.): Finnigan's Ball 6; excellent co.; good business.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Finnigan's Ball 7; good performance and house. Sousa's Band 13.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Sousa's Band, matinee, 12. On the Bridge at Midnight 22.

CANADA.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Marks Brothers' co. 3-8 to large week's business, presenting My Little Partner, The Wages of Sin, The Emerald Isle, A Son of Virginia, The Danites, A Trapper's Daughter, In Convict Stripes. Ithaca Conservatory Concert co. 11; splendid entertainment; good house. Davis, Corbett and McAuley in Pals 12. The Little Princess 13. 'Way Down East 14. The Game Keeper 15. Joe Murphy 19. A Chinese Honeymoon 20. The Way of the Transgressor 28. Marie Wainwright 29. The Factory Girl Nov. 1.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Way of the Transgressor 6-8; good business; good and well pleased audience greeted opening of very pretty play. 'Way Down East 10. Paul Cazeneuve French Stock co. in Martyre 13-15. Game Keeper 17-19. French Stock co. in East Lynne 20-22. Marie Wainwright in Twelfth Night 24-26. French co. in Madame Sans Gene 27-29. A Chinese Honeymoon 31, Nov. 1.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): A good house gathered 8 to see first performance of A Cracker Honeymoon (Puritan Amusement co.), but owing to financial trouble, co. acting under legal advice, it is said, refused to perform, and as consequence curtain was not raised and money returned to audience. Halifax Dramatic Club 18-20 in Captain Reece of the Mantelpiece.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Wardie and Kidder in Salammbo 30; excellent performance; S. R. O. San Toy 6, 7. Kyrle Bellew in Raffles 8. Friend of the Family 15. Coon Hollow 18. Wizard of Oz 21, 22. Glittering Gloria 25. County Chairman 28.==PEOPLE'S THEATRE (Carl Berch, mgr.): The Parish Priest 8.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): White Mahatma 5; splendid bill; poor business. A Royal Prisoner 8; poor performance and business, matinee and evening. Hoity Toity 12; good performance and business. Marks Brothers' co. 17-22. The Factory Girl 24. The Game Keeper 28.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Marks Brothers closed Sept. 25-1 to S. R. O.; A1 co. Simvelle's Romeo and Juliet 5 disappointed large audience. Guy Brothers' Minstrels 11; fair co.; good business. Patten and Perry 14. 'Way Down East 21.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Romeo and Juliet 7; fair house and performance. Guy Brothers' Minstrels pleased good house 6. Jerry from Kerry 11. 'Way Down East 15. Marks Brothers 25.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Real Widow Brown 13; benefit Fire Department. Town Topics 15. Dominion Federal Election Nov. 3.

GUELPH, ONT.—ROYAL OPERA HOUSE: Silver Slipper 6; biggest money ever taken at Opera House. Widow Brown 10; small business; very bad weather. The Game Keeper 14.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Hoity Toity 11; fair house; clean performance. Town Topics 21. The Factory Girl 26. Way of the Transgressor 31.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): A Royal Prisoner 7; good business; poor performance. Real Widow Brown 8; good house and co. The Game Keeper 13.

SHERBROOKE, QUE.—CLEMENT THEATRE C. Clement, mgr.): Way of the Transgressor 5; crowded house. U. T. C. 8; S. R. O. 'Way Down East 10; crowded house; excellent co.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, mgrs.): Benefit concert (local) 7; full house.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): The Game Keeper 12; good house; pleased.

SOIESETTE
REGISTERED
(Pronounced "Swa-zette")
TRADE MARK.
A New and Beautiful
WASH FABRIC
with a permanent lustre
EQUAL TO FINE SILK
in appearance but superior in durability and economy. Does not shrink, improves with washing and always retains its freshness and beauty. The ideal material for Ladies' wear and the best Shirt Waist or Pajama Fabric ever produced. 31 *inches wide. All shades. Plain or in dainty figurings.* Compare it with *Pongee Silk for style*, price, width and wearing quality—you will choose *SOIESETTE.*

Send 4c. in stamps to CHAS. D. HESS, 223 S. Fitzhugh St., for the Art of Making Up.

Prof. I. Hubert's
MALVINA CREAM
"The one Reliable Beautifier"
Positively cures Freckles, Sunburn, Pimples, Ringworm and all imperfections of the skin and prevents wrinkles. Does not MERELY COVER UP but ERADICATES them. MALVINA LOTION and ICHTHYOL SOAP should be used in connection with MALVINA CREAM. At all druggists or sent on receipt of price. Cream, 50c. postpaid; Lotion, 50c, express collect. Soap, 25c. postpaid. Send for testimonials.
Prof. I. Hubert, Toledo, O

PINTER'S BLUSH TINT 50c.

A tint of rose leaves, soft and brilliant, on the cheeks. What woman does NOT wish for this?
PINTER'S BLUSH TINT (price 50c.) will impart naturally and not too conspicuously this very effect. *It defies detection*, is absolutely harmless, *will not rub off, and is not affected by tears or perspiration.*
When in Philadelphia, call and have it applied Free; or we will mail a full bottle anywhere on receipt of the price, 50c. Write for booklet and "Beauty Secrets."
THE DUVAL COMPANY
2008 Mint Arcade (2d Floor)
Broad and Chestnut Sts., Philadelphia.

Professional People, Save 400%.
Send us negative of your favorite photograph or pose, from which we will make genuine Platinum photographs, elegantly mounted, at the following prices per hundred, 4x5, $13.00; Cabinets, $15.00; 4¼x5½, $15.00; 4¼x6½, $16.00; 5x7, $17.00; 5x8, $18.00; 6½x8½, $20.00; 8x10, $23.00; 10x12, $30.00; 11x14, $35.00. Fifty photos, 60% of above prices. Good reproductions made from photographs. Write for full particulars.
THE CAMERA COMPANY,
Box 102, Denver, Colorado.

CALL AND SEE ME!
MRS. JACK HAVERLY
JACK HAVERLY COLD CREAM
(Registered. Prepared by A. F. Jammes, N. Y.)
1288 Broadway, N. Y.

MANAGERS' DIRECTORY.

ARK.—BATESVILLE.

Batesville Opera House
Population 5,225. Drawing population 10,000. Seating capacity 600. Good attractions solicited. For open time address
HAIL & MORROW, Mgrs.

IND.—MADISON.

Grand Opera House
OPEN TIME.—All weeks of October 17, 24 and 31. Write or wire. Sign of the Cross, Stetson's Tom, My Wife's Family, played to standing room only.
GRAHAM & SCHEIK, Mgrs.

IND.—RICHMOND.

New Phillips Theatre
Only first-class and up to date theatre in city. The most popular and centrally located. Interurban Service pass in front of theatre on Main St. Newly remodeled, redecorated, new electric system and practically a new theatre. Seating capacity 1,250 size; stage 60x50.
Associated Billposter and Distributer. Will give good terms to first-class attractions and guarantee to do the business. Wire or write for open time.
O. G. MURRAY, Mgr.

NEB.—FAIRBURY.

Steele's Opera House
Burned in 1903. Rebuilt in 1904. Seating capacity, 900. Strictly modern in every respect. Wanted strong attraction for opening last of October or first of November.
A. V. PEASE, Treas.

NEB.—FAIRBURY.

New Opera House
Playing standard attractions. Population 5,000.
E. L. SIMPKINS, Mgr.

OHIO.—PLEASANT CITY.

New Opera House
Good mining town. Pay $20,000 every two weeks. Drawing population, 5,000. Good attractions wanted for coming season. Good attraction wanted for season 1904-5. Write or wire.
E. L. GROSSMAN, New Mgr.

OHIO.—URBANA.

Clifford's Theatre
BILLY SINGLE CLIFFORD calls managers' attention to his new ground floor, thoroughly up-to-date theatre. Located on Penn., Erie and Big Four R. R. Drawing population 15,000. Seating capacity 1,250. Equipped to stage any production. Open time for good attractions October and November, now booking. Address
ED. C. CLIFFORD,
Resident Manager.

PA.—LEECHBURG.

Grand Opera House
Just completed at a cost of $50,000. Drawing population 16,000. Seats 900 people. Stage 30x60. Proscenium opening 36 feet. For open time, address
C. F. FOX,
Vandergrift, Pa.

PA.—MONESSEN.

Monessen Opera House
Will open December 1. New and up-to-date. Stage 40x50 feet. Seating capacity 1,100. Drawing population of 20,000. Open time for good attractions for season 1904-5. Will give a good percentage or fair guarantee. Write or wire.
A. N. SHUSTER, Mgr.

1904-1905.
The Only Directory
OF THE
Theatrical Profession
IS THE
Theatrical Roster
PUBLISHED IN
Pamphlet Form.
Grouped under the title of each Company are published the names of the members of each Company. By reference to THE MIRROR'S Dates Ahead Department, communications can be sent to each individual.
Mailed on receipt of price, 15 cents.
NEW YORK DRAMATIC MIRROR,
121 West 42nd Street, N. Y.

To Secure / To Keep Track of / Consult
PUBLICITY
BURRELLE'S CLIPPING BUREAU
21 West 19th Street, New York

SCENERY
FIREPROOF FOLDING SCENERY
STRAHLENDORFF & STREIT
Demarest, N. J. Tel. 11—I Closter.

Academy of Music, Sumter, S. C.
WANTED First class attraction for Nov. 22, 23, 24 and 25, during Fall Festival. Big business. Address
ABE RYTTENBERG.

ENGAGEMENT wanted in first-class company, by young Character Actor. Has had some experience and can demonstrate ability. Salary no object. Address HERBERT F. HEYWOOD, care Bartley Cushing, Auditorium, Chicago.

PROFESSIONAL CARDS.

ANDREWS, LILLIAN
Grand Dames and Char. Imp'l Theatre, Providence, R. I.

BRANDON, ETHEL
Engaged with Liebler and Co.

CARHART, JAMES L.
Antigonus in The Winter's Tale, with Viola Allen.

CLARGES, VERNER
The Players, 16 Gramercy Park.

CRANE, CHARLES LOUIS
Light Comedian—Carpenter's A Little Outcast (West).

EVERETTS, EVERETT
Juveniles, Leads. At Liberty. 158 Noble St., B'klyn.

FIELDING, PAULINE
At liberty, 260 West 43d St., N. Y.

GARDINER, WILL
Novelty Buck Dancer. Managers, watch this space.

GILLETTE, ELMA
Cora in The Fatal Wedding (Western).

HADLEY, HELAINE
Leading Woman. Quincy Adams Sawyer. 4th Season.

HUNT, MARIE
Address Actors' Society.

LORIMER, WRIGHT
Address MIRROR.

PITT, MARGARET
Permanent address, Actors' Society.

PLUMER, LINCOLN
Human Hearts—Eastern.

PORTER, CAMILLE
Address DRAMATIC MIRROR.

REIFFARTH, JENNIE
At liberty. MIRROR.

RYLEY, J. H.
Address Green Room Club, London, Eng.

SEAY, CHARLES M.
Actors' Society, N. Y. City.

SYLVIA, ANITA
Address MIRROR office.

TRADER, GEORGE HENRY
Permanent address, Actors' Society of America.

WARD, CARRIE CLARK
Grand Opera House, New Orleans, La.

WAYNE, JUSTINA
Permanent address, Actors' Society.

WILDER, MARSHALL P.
Phone 2249 Columbus. "The Pocantico," 1696 B'way.

WILLIAMS, CORA H.
King Dodo, season 1904-5. Add. MIRROR.

WILLSEA, BERTHA
Leads and Char. Comedy Contralto. Actors' Society.

E. D. SHAW Mgr., Advance and Booking Agent.
Sixteen Years' Experience with First-class Cos. Mantell, Warde, Effie Elisler and Blanche Walsh.
"During the two seasons Mr. Shaw has been associated with me in business I have found him reliable, capable, honorable, temperate and resourceful in emergency; I am glad to recommend him for any position requiring tact, judgment and business ability."—R. B. Mantell.
AT LIBERTY, Nov. 1. Address 1358 B'way, New York.

COLD CREAM—45 cts. lb.
To introduce our goods we will sell our guaranteed "Carnelian" Cold Cream at the above price.
Make-Up Boxes, Filled, $1.25, $2.50 and $5
These Boxes contain from 25 to 50 articles according to price.
CARNELIAN CO.,
Office 121 N. 9th Street. Factory, 915 Arch Street,
PHILADELPHIA, PA.
Mfrs. of "Carnelian" Grease Paints, Face Powders, Rouges, Creams, Etc.
Send for Catalog.

Before Leaving the City
Place your valuables in the indestructible burglar-proof vaults of
THE MANHATTAN STORAGE and WAREHOUSE COMPANY
Warehouses { Lexington Avenue, 41st and 42d Sts
and Offices, { Seventh Avenue, 52d and 53d Sts.
Furniture, Ornaments, Trunks, etc., taken on Fire-proof Storage; also, if desired, packed and moved.
SAFE DEPOSIT BOXES, $5.00 PER YEAR,
VAULTS FOR SILVER TRUNKS.
Special facilities for safe keeping of
Theatrical Wardrobes, Scenery, Etc.
ADRIAN ISELIN, JR., Secy. LAWRENCE WELLS, Prest.

A School of English Diction
Work in English Speech, and "Coaching" for Professional and Advanced Students, to be conducted under the direction of MRS. MARY PERRY KING, will begin Monday, October seventeenth. Address
Carnegie Studio Building, New York City.

CAESAR SIMIS
ATTORNEY and COUNSELLOR-AT-LAW
Reasonable Charges. Correspondence Solicited.
Tel. Call, 5306 Cortland.
55 Liberty Street, cor. Nassau (Bryant Building)
NEW YORK CITY.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

Ed. Van Vechten

CHARACTER COMEDIAN. AT LIBERTY.

Drama or Comic Opera.

Address Austen's "Galveston Flood," World's Fair, St. Louis, U. S. A.

Lillian Lawrence

LEADING WOMAN.

Alcazar Stock Co., San Francisco, Cal.

EMMA CAMPBELL

CHARACTERS.

Harkins' Stock, Halifax.

Address Actors' Society or Agents.

Erroll Dunbar

AS

Management of BOTHNER AND CAMPBELL

Sherlock Holmes

Jane Kennark

LEADING WOMAN.

Harry Davis' Stock Co — Avenue Theatre, Pittsburg, Pa.

EUGENE MOORE

LEADING MAN. People's Theatre, Chicago

Three years with Thanhauser Stock Co. One season with the Girard Ave. Theatre, Philadelphia. Two seasons with the Boyle Stock Co., Nashville and Toronto.

PRIESTLY MORRISON

Stage Director. Engaged.

George S. Loane

LIGHT COMEDIAN

Players' Stock Co., Bush Temple, Chicago

ELSIE JANIS

STARRING in THE FORTUNE TELLER

SEASON 1904-5.

JESSIE E. PRINGLE,

ENGAGED.

MANAGEMENT FRED. G. CONRAD.

PEOPLE'S THEATRE STOCK, CHICAGO, ILL.

SEDLEY BROWN

Kansas City, Spring. Peak's Island, Summer.

Dramatic Director.

PLAYS STAGED.

New Orleans Next Season.

"A WORLD WIDE CIRCULATION."

THE OLDEST AND MOST INFLUENTIAL THEATRICAL AND VAUDEVILLE JOURNAL

THE ERA.

ESTABLISHED 1837.

49 WELLINGTON STREET, STRAND, LONDON, W. C.

FOREIGN SUBSCRIPTIONS, 32s. per annum.
PROFESSIONAL ADVERTISEMENTS, 6d. per line.

AMERICAN ARTISTES VISITING THE METROPOLIS USE THE ERA OFFICES AS THEIR PERMANENT LONDON ADDRESS.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY.

London "*Music Hall.*"

THE GREAT ENGLISH VAUDEVILLE PAPER.

WEEKLY.

American Representative—MISS IDA M. CARLE, Room 708, St. James Bldg., where a file of papers can be seen and advertisements will be received. **461 Strand, W. C.**

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

HENRY BUCKLER

Characters. Heavies.

ENGAGED.

Mr. Buckler proved himself an actor of sterling worth.—*Boston Post.* Actors' Society, 114 W. 40th St., N.Y.

Elsie De Wolfe

Address Room 19, Empire Theatre Building.

INEZ SHANNON

Juveniles and Leads.

LITTLE FRANCES } Boy or Girl
BABY ZYLLAH } Child Parts

INVITES OFFERS.

Joint Engagement.

Address Park View Hotel, 6th Ave. and 42d St., N. Y., or DRAMATIC MIRROR.

WILBUR MACK

In a new comedy by Jerrold Shepard,

MR. WEST FROM THE EAST

ORIGINAL MUSIC
PLENTY GOOD PAPER
Address communications to 1380 Broadway, N. Y. City.

Hope Booth

(MRS. RENNOLD WOLF)

NEW YORK PRODUCTIONS ONLY. Letters care Low's Exchange, 1123 Broadway, N. Y.

KIRK BROWN

Supported by his own excellent stock company in high class productions

SEASON 1904-5.

Management APPELL and DESHON. 1440 Broadway, Room 8.

D. E. HANLON

With

RALPH STUART in BY RIGHT OF SWORD.

EVA TAYLOR

LEADING WOMAN.

Address Actors' Society, 114 West 40th St., New York.

CATHRINE COUNTISS

Leading Woman,

Columbia Theatre, Portland, Oregon.

ROBERT CONNESS

Address, care MIRROR.

Laura Alberta

Invites Offers Season 1904-5.

Address care P. W. L., 108 W. 45th St.

RICHARD OBEL.

ALICE KAUSER

PLAYS.

NEW STOCK PLAYS.

NEW REPERTOIRE PLAYS.

Address 1432 Broadway, New York.

Gustav G. Schell

SCENIC ARTIST.

Empire Theatre, - Columbus, Ohio.

Charles D. Herman

AT LIBERTY.

Address Hotel Fonda, S. E. corner 34th St. and 7th Ave., New York.

AMY AMES AT LIBERTY

Character Comedy and Musical Comedy.
Address N. Y. DRAMATIC MIRROR.

There is only one

Sadie Connolly

Have signed with C. B. Jefferson for next season.
Address 228 East 78th Street, N. Y.

Florence Hartley

Soubrette. Invites offers. Stock or Production.

Address 136 East 25th Street, New York.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

The National Conservatory of Dramatic Art

UNDER THE DIRECTION OF

F. F. MACKAY

Winter Session Opens Oct. 10.

OPEN THE YEAR ROUND.

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.

SEND FOR PROSPECTUS. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

ESTABLISHED 1893

STANHOPE-WHEATCROFT

DRAMATIC SCHOOL

ADELINE S. WHEATCROFT, ... Director

Six Months' Graduating Course, also Shorter Courses, Open Oct. 10.

EVENING CLASSES. OPERATIC DEPARTMENT

Public performance every two weeks. Public matinees in leading New York Theatres. Engagement Bureau for graduates. For prospectus address

JOHN EMERSON, Manager, 31 West 31st Street, New York City.

CLAUDE M. **ALVIENE** Maitre de Danse and Modern Stage Director, teaches STAGE ACTING, DRAMATIC ARTS, VAUDEVILLE and DANCING in all its branches

Prof. Alviene refers by permission to the following artists, all of whom it has been his pleasure to teach:

Pupils:—The great La Neva, Paula Edwardes, Ethel Levy, Adelaide Thurston, Ida Fuller, Agnes Mahr, Catherina Bartho, Grace Cameron, Barney Gilmore, Johnson and Dean, Hooker and Davis, Georgia Caine, Mazy King, Anna St. Tell, William Blaisdell Gertrude Hoffman, Mae Stebbins, Violet Dale, Blondels, Pauline Chase, Ameta, Marion Winchester, La Belle Dazie, Eddie and Ascot, Maybell Davis, Gilmore Sisters, Bryan and Nadine McCabe, Sabine and Vera, Esmeralda Sisters, Jennie Praeger, Jordan and Cronch, Lady Constance Mackenzie, Minola Mada Hurst, Mary Nash, Nellie Emerson, Young and De Vole, Edith Barr, Gilmore and Leonard, Bessie Barriscale, Belle Veola, Nellie Victoria, Murray and Mack, Vivian Prescott, Claire Schade, Mr. Felix Morriss, Tempest and Treloar, Barry and Halvers, McWaters and Tyson, 1,000 others.

Largest, oldest established and most reliable in the world. Students fitted for the professional stage and engagements absolutely guaranteed. Investigate the merits of a school before entering. Judge an instructor by the results obtained.

New course begins in October Special Sessions in Stage Acting, Vaudeville, Specialties, Comic Opera, and Musical Plays, Pantomime, Fencing, and Dancing in all its branches Buck, Fancy Skirt, Clog, Tip Toe, Eccentric, Grotesque, Spanish, Song and Dance, and every conceivable style and character. Special Electrical Dance Novelties.

Send for beautifully illustrated book, showing many poses of successful stars who are now performing all over the country.

Grand Opera House Bldg., 263-269 8th Ave., cor. 23d St., N. Y.

WILSON'S SCHOOL **STAGE DANCING**

and Complete Stage Training,

256 West 23d Street, - - - NEW YORK

The most highly recommended School in America. Endorsed by the entire Theatrical Profession. *Engagements Positively Guaranteed.* A little investigation will protect you from unscrupulous teachers. We are always anxious to have our references investigated. Catalogues and complete information on request.

Pupils:—Billy B. Van; Rastus & Banks; Brooks Bros.; Gillihan & Murry; Smith & White; Baker & Doyle; Collins & Reynolds, James & Bonnie Farley; 1000 others, with personal letters from pupils, managers, etc., in catalogue form.

THEATRICAL AGENTS:—Wm. Morris, James J. Armstrong, Jules Ruby, Clinton Wilson, Frank Melville, etc., etc.

Drop a postal card to this address before you decide; it will save you many regrets.

TORRIANI SCHOOL OF SINGING

489 Fifth Ave., N. Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and Private endorsement.

Address

FERDINAND E. L. TORRIANI.

STAGE SCHOOL Stage Dancing, Vaudeville Acts, Rag Time Songs, Chorus Work, Dramatic Art, Elocution, Vocal, Etc.

Irish Jig, Cake Walk, Clog, BUCK, Skirt, Etc.

(Stage Engagements Guaranteed.)

PROF. RIDGE, MISS LEE and others.

127 La Salle St., Chicago, Ill. Circulars Free.

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Janet Waldorf, Carlotta Nilsson, Clara Bloodgood. Send for Circular.

10 E. 17th Street, New York.

NEW YORK HISTRIONIC SOCIETY,

24-26 East 21st St. Initiation, $10; dues, $4. Thorough dramatic education, performances, dramatic library. Actual experience and professional openings in connection with stock company. Make prompt application.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

1884—Twentieth Year—1904

AMERICAN ACADEMY OF DRAMATIC ARTS

AND

EMPIRE THEATRE DRAMATIC SCHOOL

FRANKLIN H. SARGENT, President.

A practical training school for the stage in connection with Mr. Charles Frohman's Companies. For full particulars and catalogue apply either personally or by mail to

E. P. STEPHENSON, General Manager, Carnegie Hall, New York.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING

Nos. 1326-28 Chestnut Street, Philadelphia, Pa.

Office of New York Department: 121-123 CARNEGIE HALL

HENRY LUDLAM, Director.

This School teaches the Dramatic Art in all its branches, and graduates (with Diploma) competent Actors Actresses, Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis, Reading, Fencing Dancing, Make-up, Costuming. Rehearsal and Public Performance.

Winter Term—seven months—*begins Oct. 3. Summer Term*—four months—*begins May 1.*

Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

ROBERT HICKMAN

DRAMATIC SCHOOL,

WASHINGTON, D. C.

PUBLIC PERFORMANCES | *Under the Direction of* ROBERT HICKMAN | ENGAGEMENTS SECURED

12 years Stage Manager with Charles Frohman's Leading Companies, including William Gillette, Annie Russell, Etc., Etc.

SCHOOL CAN BE ENTERED AT ANY TIME.

Write for Prospectus to C. B. WALTON, 1415 G Street, N. W., Washington, D. C.

SCHOOL OF ACTING

OF

THE CHICAGO MUSICAL COLLEGE.

HART CONWAY

DIRECTOR

A School of Practical Stage Training. Endorsed by the leading managers, critics and actors. Fully equipped stage for rehearsals and public performances. CATALOGUE MAILED FREE.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

American School of **PLAYWRITING** (FOURTH YEAR.)

Conducted by W. T. PRICE AND ASSOCIATES.

"But to write and read comes by NATURE."—DOGBERRY, IN "MUCH ADO ABOUT NOTHING." Are you a Dogberry? Playwriting is an ART and has to be learned; if you do not know the Art, you are wasting time in writing in competition with those who DO KNOW. It takes ten or twenty years to learn untaught. Are your years worth nothing? Taught by a specially devised system of written exercises BY MAIL. No book ever written on the Drama is more than an introduction to the study as pursued in a practical way in this school. Monthly payments. If the study as here pursued does not fascinate you, you may drop out at any time. You may begin at any time. Special rates to clubs of two or three, bringing the study within the reach of those who cannot bear the slight expense singly. All plays reaching a certain standard are printed, without outlay by the student, for purposes of better copyright, submission to managers, and the record of the school. All such PRINTED plays, if not disposed of to managers, for whom the school primarily exists, will eventually be produced by the school, as it matures and gets on that footing which it will inevitably attain. Explanatory circular. Address

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama," by W. T. Price, $1.50: Brentano's, or as above.)

COSTUMES, ETC.

New York **HEPNER** Chicago

The Leading Wig Maker.

124 WEST 60th STREET, near Broadway N. Y. City.

Telephone No. 326—38 Street.

WM. HEPNER & CO., Chicago

Chicago Opera House Block.

A. KERSHAW, Resident Partner.

Send for Catalogue.

MRS. L. SCHEUER

924-926 South St., Philadelphia, Pa.

I wish to announce to the theatrical profession that I will open the Fall and Winter season with the most elegant line of Ladies' Evening, Street, Dinner and Reception Gowns, Opera Coats and Capes, Sealskin and Persian Lamb Coats. In the gentlemen's department we carry up-to-date Tuxedo and Full Dress Suits, Inverness Capes, Prince Alberts in Coats and Vests, and a swell line of Frock, Paddock, Long Londons and full back overcoats and rain coats. Our goods are selected with care and come from the best custom tailors in the country and they are but slightly used. Call or address Mrs. L. Scheuer, 924-926 South Street, Philadelphia, Pa.

PLUCKER and AHRENS

Practical Wig Makers.

Formerly CHARLES MEYER.

Street Wigs and Toupees Artistically Made.

Theatrical Work a Specialty.

25 EAST 20TH STREET, NEW YORK

(3 Doors East of Broadway).

MAURICE

HERRMANN

COSTUMER,

20 West Twenty-Seventh Street

NEAR BROADWAY.

MISS R. COHEN 250 W. 74th St.

Formerly 182 E. 70th Street.

Telephone No. 1639 Columbus.

Ladies' **GOWNS** Andrews

SLIGHTLY WORN

346 State St., CHICAGO.

COSTUMES, ETC.

DO YOUR WIGS FIT AND LOOK NATURAL?

Call upon or send to

CHAS. L. LIETZ

39 West 28th Street, N. Y.

DO YOUR PAINTS & POWDERS WORK SMOOTH AND BLEND?

EAVES COSTUME CO.

REMOVED TO

226 West 41st Street

OPPOSITE NEW AMSTERDAM THEATRE.

TELEPHONE, 4763—38th.

Jos. Hemberger

MERCHANT TAILOR.

405 Sixth Avenue, - First Floor

LATEST FALL AND WINTER IMPORTATIONS NOW READY.

DRESS SUITS A SPECIALTY.

Telephone 4693—38 St.

MME. A. T. CRANE

Theatrical Costumer

592 SEVENTH AVENUE

near 42d St. (Long Acre Square.)

JOHN AZZIMONTI

From 52 to 40 Union Square, between 16th and 17th Sts., 4th Ave., New York. Manufacturer of THEATRICAL AND CUSTOM SHOES. My established reputation guarantees the utmost satisfaction. Specialist in Dancing Shoes. Goods sent to all parts of the world, C. O. D.

Telephone 4109—18.

A. M. BUCH & CO.,

Artistic Wig and Toupee Makers, Manufacturers and Dealers in Grease Paints, Powders, Etc.

119 NORTH 9TH ST. PHILA., PA.

COSTUMES, ETC.

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER.

McVicker's Theatre, - Chicago, Ill.

Telephone—Central 604. Send for Catalogue.

I. MILLER The Leading Manufacturer of THEATRICAL Boots and Shoes. All work made on short notice. No disappointment. We make from 1 pair to 1,000 pairs. BALLET SHOES a specialty.

202 W. 23d St., New York. Tel. 100 R, Chelsea.

—PAUL MISCH—

Credit Outfitter to Men and Women.

Street, Evening and Stage Garments Ready to wear or to order.

Also Jewelry and Furniture.

A liberal discount to the profession. Terms to suit your own convenience.

50 W. 34th Street, Near B'way.

In the heart of the shopping district. Open Evenings

Slightly Worn Stage and Street Gowns.

MRS. C. E. DUFF,

224 Tremont St., Boston, Mass., opp. Majestic Theatre

Rooms 5, 6, 7. Tel. 1044—2 Oxford.

THEATRICAL FLOWERS

(Of all descriptions. Strictly fireproof.)

Tel. 2318-38. GEO. I. FUCHS, 109 W. 39th St., N. Y.

"TELL IT TO ME."

EZRA KENDALL'S 3D BOOK.

ALL NEW, JUST OUT.

For sale on all trains and news-stands, or by mail 25c.

Address EZRA KENDALL,

50 South 7th Ave., Mt. Vernon, N. Y.

PLAYS For Stock and Repertoire Companies and Amateur Clubs. Catalogue describing thousands of printed plays will be sent free on request.

THE DRAMATIC PUBLISHING COMPANY

358 Dearborn Street, Chicago.

Now on Sale

THE DRAMATIC MIRROR

DATE-BOOK

For Seasons

1904-5 and 1905-6

Indispensable to Manager, Treasurer and Actor. Bound in Leather and Gilt.

By mail, postage prepaid, 30 cents

Eight cents additional will pay registration fee, and insure its proper delivery.

Address DATE BOOK DEPT.,

121 W. 42d Street, New York

ROSENFIELD

TYPEWRITING, STENOGRAPHY, TRANSLATIONS.

49 West 28th St., Tel. 200 Mad. Sq.

71 Broadway " 3188 Cortlandt.

214 W. 42d St. " 2773 38th.

1402 Broadway " Room 504.

DRAMATIC COPYING

of exceptionally accurate and pleasing quality.

MISS UNDERWOOD,

31 Union Sq., (Cor. 16th Street).

Typewriting, Mimeographing, etc.

Tel. 135 Gramercy.

STENOGRAPHY Nash TYPEWRITING

STENOGRAPHY. TYPEWRITING. MIMEOGRAPHING

Theatrical copying a specialty.

Best Work. Lowest Rates

J. E. NASH, 1368 Broadway (cor. 37th St.), N. Y.

The Hinshaw Agency

J. A. HINSHAW, Manager.

High class artists furnished for Operatic and Dramatic companies and Stock Companies Organized.

Auditorium Building, Chicago, Ills.

"Millions for Amusement."

Wonderworld,

Broadway and 218th Street,

NEW YORK CITY,

OPENS JUNE 1, 1905.

The Most Gigantic Amusement Enterprise of the Twentieth Century!

Fifty Acres of beautiful undulating ground, with a most attractive deep water front of two thousand feet, in the very heart of the American Metropolis!

Ample Accommodation for half a million people, and perfect transportation facilities from every point of the compass.

New and Ingenious Devices that are absolutely safe and exhilarating for "the young, the old, the grave and the gay."

Money and Genius combined to produce a pleasure park that will excite the wonder and admiration of the amusement loving world. Address all communications to

ANDREW J. COBE, President, 939 Park Row Building, N. Y. City.

DIE-CUT COUPON TICKETS

Accurate in dating and numbering.
Uniform in size, color and thickness
Round corners; notched coupon.
Fair Prices; fair treatment.

Send Diagram; get samples and prices.

THE DIEPRESS COMPANY,
38 Mill St., Cazenovia, N. Y.

THESE TICKETS are made on special automatic machines invented for this company solely for ticket work. It has taken five years' time and many thousand dollars to develop them. We believe that both tickets and machines represent the only distinct advance in ticket work made in recent years.

To Managers and Agents: **A GREAT CONVENIENCE IN CHICAGO.**

Transferring, Storage, **SCENERY** Painting, Building, Fireproofing.

ALL ON THE SAME PREMISES.

Richard Guthmann Transfer Co. and Guthmann & Goodrich.

Down town office: Room 15, 225 Dearborn St. cor. Quincy. Phone, Harrison 1667.

25 CARLOADS SCENERY, PROPS AND TRUNKS ON HAND FOR SALE.

Studios, Shops, Storehouses and Stables 107-115 Throop St., near Van Buren. Phone, Monroe 974.

N. B.—Prompt attention to all mail orders and telegrams.

—CLOSED—

By Order of State Authorities

Struble Theatre, MT. VERNON, OHIO.

All companies having Time booked at the Struble can have their contracts **transferred** to **Park Theatre.**

Write or wire at once to **E. T. SELIG, Mgr., Park Theatre, Mt. Vernon, Ohio.**

ESTABLISHED 1880. **The Stage** PRICE, 2d. WEEKLY.

The Leading English Theatrical Newspaper. Circulation guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

THE INTERNATIONAL NEWS CO., 83-85 Duane St.,
SAMUEL FRENCH, 22-24 West 22d St.,
Messrs. NORMAN'S, Casino Bldg., 1404 Broadway,

NEW YORK.

WALTER CLARKE BELLOWS Productions.

REPRESENTING **Departments of Productions and Engagements.**

NEW YORK THEATRICAL STOCK EXCHANGE, "'Phone." HOLLAND BLDG., 1440 BROADWAY, NEW YORK.

WILL H. GREGORY Engagements

Will Soon be with Eastern "CROSS ROADS" Co.

Which Closes Oct. 29, to Start Rehearsals for

The New Production. **SHADOWS ON THE HEARTH** By LOUIS EAGAN.

With JAMES M BROPHY and a fine Company,

ARTHUR C. AISTON, Prop. and Mgr., Room 802, 110 W. 34th St., N. Y. City.

MRS. H. C. DE MILLE Sole Manager of THE BELASCO-DE MILLE PLAYS

THE WIFE, THE CHARITY BALL, MEN AND WOMEN, LORD CHUMLEY.

Special Representative NEW PLAYS and WELL KNOWN SUCCESSES.
New York and London. Cable address, "ILIACAL."
Telephone, 3866—38th St. **Hudson Theatre, 139-141 W. 44th St., New York.**

Oct. 17, 18, 19, Syracuse, N. Y.
Oct 20, 21, 22, Rochester, N. Y.

DOWN BY THE SEA

Management PHIL HUNT,
Room 2, 1358 Broadway, N. Y.

Young's Pier Theatre Atlantic City, N. J.

JAMES A. WILLARD, Sr., General Director

Managers, write for open time. 1236 Columbia Ave., Philadelphia Office.

MAHLER BROS.

6th Ave. and 31st Street, New York

The Professional Underwear House of America

To Managers and those interested in Theatrical Enterprises:

We are prepared to furnish estimates on Dance Skirts and Bloomers in quantities, also Stage Millinery, Hosiery, Footwear, etc. Send for inquiry.

SPECIALS FOR OCTOBER HOSIERY SALE

Pure Gauze Black Silk Ladies' Hose at 1.39

Pure Silk Ladies' Hose, in All Shades, Special at - - - - - 1.39

A full line of Powders, Grease Paints and Make-Ups at Special Prices. **Headquarters for Madame De Voy's Camelia Lotion, Lip Rouges and Drop Chalks.**

OUR MAKE-UP BOXES

Made from the very best tin, are black enameled. Especially made for professional use, having a tray with compartments for Grease Paints. Powders. Comb and Brush, Wigs, Etc., Etc. Has double action lock, with two keys, at - - **45c.**

Our **COLD CREAM,** expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in 1 lb. Screw Top Tin Cans at **45c.**; ½ lb. at **25c. Samples of Cream Sent Free.** All mail orders must be accompanied by money order. None sent C. O. D.

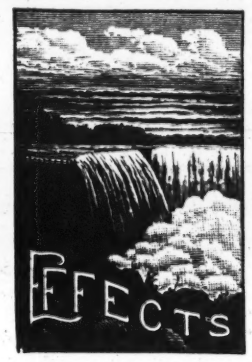
"BAL" PROFESSIONAL TRUNKS

THEY'RE FIBRE.

Save Excess—by using the lightest and strongest professional trunk made, a trunk certainly worthy of your consideration. IRONCLAD GUARANTEE. Send for Catalogue D.

WILLIAM BAL, Manufacturer

679 BROADWAY Near Third St. NEW YORK



UNIVERSAL Electric Stage Lighting Co.

KLIEGL BROS., Props.

1393-5 Broadway, and 129 W. 38th St., New York.

EVERYTHING Electrical for Theatres and Productions.

Productions Supplied which Speak for Themselves.

Parsifal—Metropolitan Opera House,
Darling of the Gods,
E. H. Sothern—**The Proud Prince,**
Weber & Fields' **Whoop de Doo,**
Ninety and Nine,
Galveston Flood,
Babes in Toyland,
Wizard of Oz,
DuBarry and **Ben Hur,**
Shepherd King,
Lew Dockstader's **Minstrels,**
Fall of Pompeii.

Telephone 5139—38th St.

ACTORS' SOCIETY

Engagements now being made for season 1904-05. It is essential that the Society be able to reach all members of the profession immediately if necessary. *Be sure your address is on file.* Send in your annual dues and get a date book.

GEORGE D. MACINTYRE, Secretary,
Meeting every Sunday, 8 P. M. 114 W. 40th St., N. Y. City.

Verbeck Circuit

Verbeck Theater, - Oil City, Pa.
Verbeck Theater, - - Niles, Ohio.
Verbeck Theater, - - Lorain, Ohio.
Auditorium, - - Ashtabula, Ohio.
Laird Opera House, Greenville, Pa.
Armory Theater, - - Corry, Pa.
Lindora Theater, - - - Butler, Pa.
Gilger Theater, - - Norwalk, Ohio.
Elyria Opera House, - Elyria, Ohio.
Auditorium, - - Marietta, Ohio.

Good open time for first class attractions. Want Burlesque and popular priced attractions for Lyndora Theater, Butler, Pa.

Address GEO. H. VERBECK, Gen. Mgr., Verbeck Theater, Oil City, Pa.

FOR SALE.

BELLE CITY OPERA HOUSE

RACINE, WISCONSIN.

Only Theatre in city. Population, 35,000. For full particulars apply

JOSEPH SCHULTE, Secy.,
1313 14th St., Racine, Wis.

Handsomest House in the City.

STAR THEATRE, Utica, N. Y.

Manager HERBERT ALBINI.

Wanted, Good Dramatic Comedies, Vaudeville, Repertoire and Burlesque Cos., to write for dates, also Vaudeville Artists, week and 3 nights, 2 shows daily

---

NEW and Elegantly Furnished Rooms, with or without board.

Mrs. M. PEISER, 118 W. 44th Street.

MANAGERS, GET AN ESTIMATE FORGER'S,

Cleaners and Dyers

704 8th Avenue,

Between 44th and 45th Sts.,

And **1474 BROADWAY,** between 42d and 43d Sts.

The recognized Cleaner and Dyer for the Theatrical trade. Work guaranteed and done on shortest notice at lowest rates.

'Phone, 3288—38th St.

Ten Branch Stores throughout the city.

REMEMBER

THE

TAYLOR TRUNK

Is Guaranteed for 5 Years.

We have been doing this for 45 years, and is the only trunk that has a guarantee good either in New York or Chicago.

C. A. TAYLOR TRUNK WORKS,

41 E. Randolph St., CHICAGO. 131 W. 38th St. NEW YORK.

SEND FOR ILLUSTRATED CATALOGUE.

ROTHSCHILD & CO.

State and Van Buren Sts.,

CHICAGO, ILL.

AGENTS FOR THE **G. & S. TRUNKS**

Write for Catalogue.

SHOW PRINTING

Stock Hangers, Posters and Cuts on hand for advertising every branch of the Amusement Business. Send for Catalogue (D) of Dramatic and Show Printing of all kinds; Catalogue (C) Fair and Carnival Printing; Catalogue (B) Bill Posters, Commercial Posters. First class printing of all kinds.

GREAT WESTERN PRINTING CO.,
513 Elm Street, St. Louis, Mo.

"ON THE FRONTIER."

With Scenery, Props., Costumes, etc. Special paper. Brass band for parades if desired. On royalty.

T. H. WINNETT, 1402 Broadway.